NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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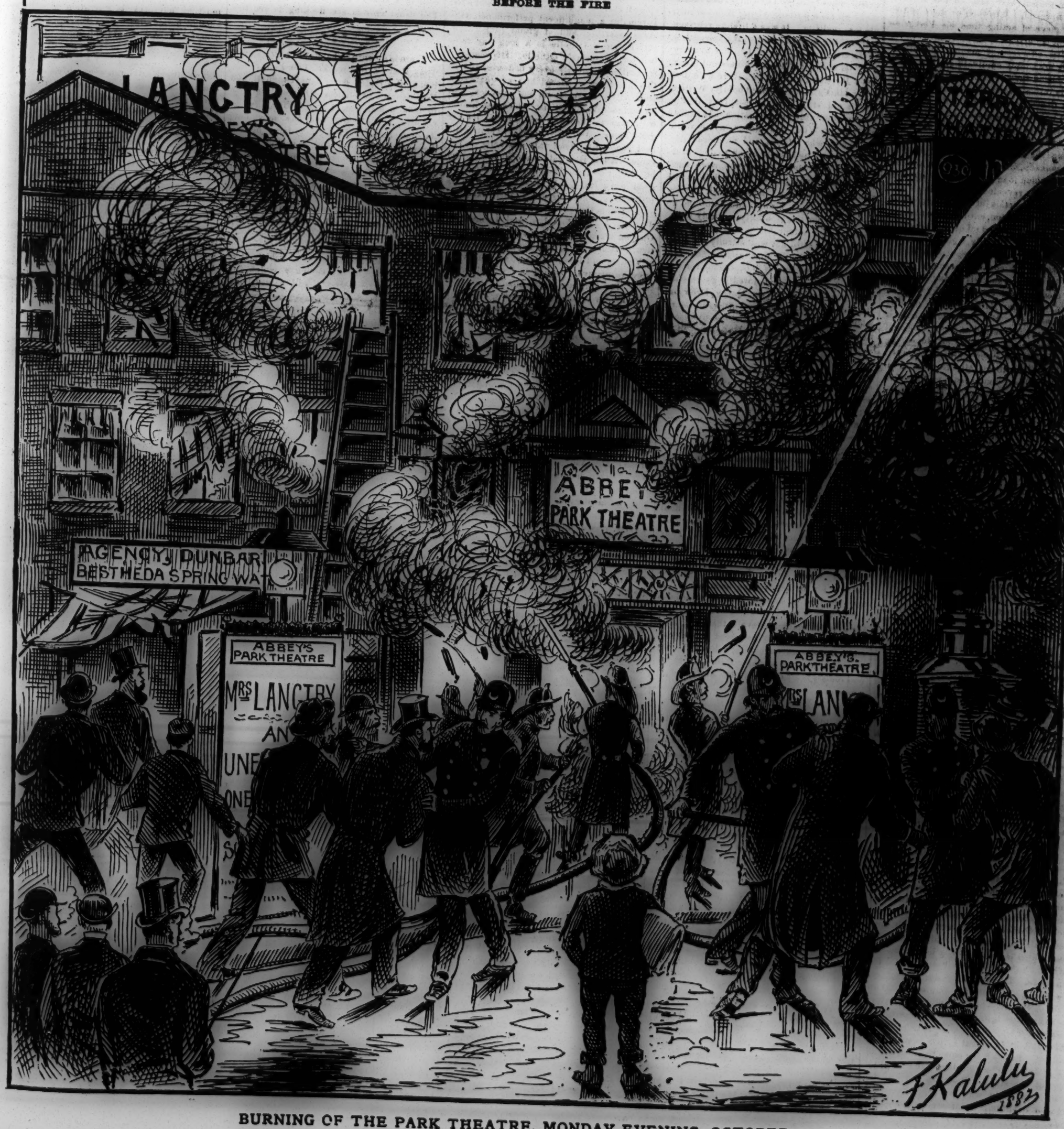
MANAGER ABBEY.

BEFORE THE FIRE

MRS. LANGTRY.



BURNING OF THE PARK THEATRE, MONDAY EVENING, OCTOBER 30.

At the Theatres.

Charles Wyndham's engagement at the Union Square began brilliantly Tuesday evening. There was a large representation of the people who assist usually at Wallack's first-nights present, and the aspect of the audience was something like the assemblage which would have greeted Langtry the night before had the Park not been destroyed. Everybody who expected to see the Lily in a box was disappointed. She was all of disappointment and excitement and wisely remained away. But the performance needed no additional attraction in the front of the house. It was so excellent that no spectators left their seats during the intermissions for fear of losing the opening lines of the following act.

Charles Wyndham is easily the best light comedian on the English or American stage. Since he played here last he has marvellously improved. A frothier or more entertaining piece of acting than his Peregrine Porter in Fourteen Days we have never seen. His effervescent manner and clean-cut style are simply captivating. The audience followed the adventures of the husband who gets into all sorts of scrapes for practicing a deception upon his wife with the greatest possible amusement, and alternated hearty laughter with well-earned applause. Except at Wallack's we have no opportunity of seeing the best exponents of English modern comedy, but Mr. Wyndham and his company, which is in every single instance very talented, revealed a dash, finish and sparkle to that portion of our public which has not visited London, entirely new to them. Hamilton Astley carried off second honors as Mr. Delafield. Mr. Blakely, a gentleman who enjoys a richly deserved reputation for the representation of comic characters on the other side, was screamingly funny as Brummles. George Giddens, as Timothy Glibson, a scheming young barrister, was equally clever in his way. Mr. Draycott is a capital juvenile man; he played Arthur Spoonbill extremely well. A character bit, Jones, the warder, stood out prominently under Mr. Saker's skilful treatment. Miss Rorke, a dignified and intelligent young lady, as Angelica, Porter's wife; Miss Norreys, as Fanny Simpson, a sweet little *ingenue*, and Miss Vining, as Pippetts, were respectively efficient. The piece was nicely mounted.

Fourteen Days is adapted from the French of Goudinet and Bisson, by H. J. Byron. The lines bristle with wit, and the situations are very funny. Decidedly it is the best light comedy we have had for some years. The dialogue, aside from its brightness, is a fine example of polished writing, and the complications which entangle the hero are brought about very well. The construction is absolutely faultless, and as Mr. Byron's comedies are usually quite the reverse in this respect, Fourteen Days is the more delightful. We will not give the details of the story. To do that, in the case of the piece under discussion, would be like exposing the point of a good joke in advance of its narration. To be thoroughly appreciated Fourteen Days must be seen.

Before the comedy a one act comedietta, English fashion, is acted. It is called Ruth's Romance, and is a little gem of itself. Rose Saker distinguished herself as Ruth. Mr. Astley made a hit as Captain Wilton, and Mr. Draycott was exceedingly good as Jack Dudley.

Mr. Wyndham and his company have created a magnificent impression. Their engagement here is a matter on which to congratulate every one concerned—Brooks and Dickson, who made it; the party itself which will profit by it, and the public which will patronize and enjoy it liberally.

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Friendliness was the chief characteristic of the audience assembled at the Comique last Thursday evening, and a striking illustration of the public's indulgence towards its favorites was afforded the observer. People supposed that Mr. Harrigan would, in Mordecai Lyons, effect a return to the local comedies in which his greatest success and profit have been made. They were doomed to considerable disappointment, for but one or two scenes of the piece had a purely local flavor, the remainder being quite nondescript in character.

The plot of Mordecai Lyons is somewhat involved. In brief, the story treats of an old Jew pawnbroker whose daughter becomes a queen of the stage. She is ruined and deserted by a villain who is about to marry a girl who eventually is discovered to be his own child. The actress appears at the wedding to denounce the villain. The old pawnbroker curses her and she takes poison. But the dose is not fatal; she recovers, and everything is adjusted by the villain, who, at his daughter's suggestion, consents to marry his victim. Around this outline are grouped a number of perplexing episodes and purely side issues which have no visible connection with the main story. The play is more serious than comic, and it contains very little of the bright colloquial stuff that made the Mulligan pieces so amusing. A scene in the "Victoria Shades," which is a reproduction of the "House of Lords" in Crosby street, went better than anything else, because it had the true local taste and somewhat approached, in its gags and songs, the sort of thing the audience expected. Mordecai Lyons is by no means a bad play; but it is not a good one for Harrigan and Hart. The author, impelled by that ambition to play serious parts which is usual with genuine comedians, has written up a character for himself that is totally unsuited to his capabilities. Mr. Harrigan is very happy in delineating Irish character, and as Major Gilfeather or Daniel Mulligan he could keep the house in a roar for an entire evening; but the agony is piled on too heavily in Mordecai Lyons. Where he should be pathetic he is amusing, and where he should be melodramatic he is grotesque. However, the friendship of the public for this prime favorite is deep seated; so the audience good-naturedly sat the play out and were kinder than they might justly have been. In the first act—the pawnbroker's shop—Mr. Harrigan had some capital lines and business, which he made extremely funny. In the second act and in places all through the piece, whenever the text admitted it, he flashed his comic talents upon us like rays from a dark-lantern. When the fun was turned off Mordecai became very gloomy again. Tony Hart's make-up for a pushing young Hebrew particle was realistic. It was a lifelike representation of the rosy cheeked, curly-haired Jew, of the tribe tribal, who is familiar to everybody on account of his cheekiness and pluck. Leon Mendoza, although a subordinate part, in Mr. Hart's hands stood out boldly. William Gray's old stage-door keeper, Dad Bailey, was an admirable impersonation. It made a hit. John Wild was clever as a confidence man who reforms and becomes a parson, although he has not much to do. Mattie Earle and Gertie Granville were each very nice in small parts. Edward Burt in a small bit was capital. Anna Mack Berlein played the actress, Esther, and exhibited an amount of emotional ability entirely unexpected. Her admirable acting in the last scene of the third act was warmly applauded. Miss Berlein's first appearance this season in a new line of business and under a new name was undoubtedly successful. Such good artists as West, Queen, Drew and Bradley were assigned mere utility parts, in which they of course were unable to appear to any great advantage. Harry Fisher, as the brutal convict, and Mark Price, as the scapegoat, Chester, shared the villainous element of the play about equally and with considerable credit. The scenery by Witham, excepting the exterior set in the first act, was up to the usual Comique standard. Of Braham's five new songs, "Cash, Cash, Cash," and "The Old Bowery Pit," sung in the free and-easy scene, bid fair to become the most popular.

Since the first performance Mr. Harrigan has made many changes tending to improve the play. It was too long and the dialogue has been compressed so effectually that the final curtain now descends at eleven o'clock instead of twelve as on the first night. Tony Hart's part has been elaborated to respectable proportions and a good deal of comedy added to it. In other respects changes for the better have been made. It may be that in its altered shape Mordecai Lyons will achieve an extended run. But the general opinion prevails that Mr. Harrigan, in essaying to represent a tragical, emotional drama on his stage has overshot the mark, and the sooner he gets back to the real old style local comedy the better for all concerned.

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Sensibly enough, the management of the Casino shut up the theatre last Saturday night. It will not be opened again until every part of the building, including the restaurant and cafe, is finished. That will be some time during the latter part of this month. A new opening will take place under the most favorable auspices, a reception to the stockholders and metropolitan press immediately preceding it. The Queen's Lace Handkerchief will be revived by Colonel McCaull's company, which will meanwhile fill in a fortnight or more of time at the Lyceum in Philadelphia. The Colonel will play his troupe at the Casino until March, when Maurice Grau puts in a short season of French opera. After that is finished McCaull again takes possession of the stage, having determined to keep his company at work there all next Summer.

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Herr Knaack has created a furore at the Thalia, where money has been turned away since his first appearance. Knaack is a low comedian of great talent, occupying a position on the German stage similar to that of Toole in England. He is probably the best engagement the Thalia management have yet made. By the bye, the latter are to be commended on their activity and enterprise. So successful have their efforts proved that a profitable English speaking *ciientage* has been secured for their theatre in addition to the German element, which finds the Thalia and its first-class policy worthy of their generous support.

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Salvini's performances are being attended by large numbers of people. The great Italian made his r'entree at the Fifth Avenue on Thursday last before an audience of decidedly foreign aspect, and which included Mrs. Langtry and Mrs. Labouchere. As Othello, the tragedian stirred the spectators up to a pitch of extraordinary enthusiasm and cheers, and long-continued applause rewarded his greatest efforts. He was frequently called before the curtain, and his admirers presented him with a laurel wreath and other emblems of greatness. So often has Salvini's acting in this tragedy been discussed, there is nothing new to be said now. It remains a magnificent performance, vigorous, startling and of grand proportions. But Salvini's Othello is a long way from being Shakespeare's Othello. His company is excellent in nearly every instance, and in this play they rendered him adequate support. Miss Prescott, on her entrance, had an acclamative reception. She acted Emilia with unusual fire, and got a recall for her great scene. Without doubt, the lady is the best representative of this character on the stage. Adele Belgarde made an interesting but rather metallic Desdemona; Lewis Morrison gave his Edwin Booth Iago with its insinuating, sinuous grace slightly exaggerated; Archie Cowper was a good Cassio, W. J. Shea a fair Roderigo, and Leonard S. Outram a capital Montano. J. H. Fitzpatrick, as Brabantio, James Taylor, as the Doge of Venice, and Edwin Cleary, as Ludovico, were respectively worthy of favorable mention. The play was badly mounted.

On Friday night, at this theatre, Theo took her benefit, and on Saturday afternoon she gave a farewell matinee previous to sailing for Havana. On Saturday night Salvini's Othello was repeated before a packed house. Monday the tragedian appeared in Soumet's tragic play, The Gladiator. The theatre was filled but not crowded, the burning of the Park having roused the fears of timid theatre-goers and kept them at home. In the title character Salvini is superb. He never played it more vigorously in this city. The audience was greatly excited after the scene in the arena. Men applauded and cheered; women waved their handkerchiefs and screamed "Bravo!" It was a memorable sight and a memorable performance. Archie Cowper played Flavian admirably. Mr. Taylor was a fine Origen. Messrs. Outram, Albaugh, Fitzpatrick, Chisnell and Kahn, in subordinate roles, were entirely satisfactory. Marie Prescott, the Empress Faustina, scored a new triumph. Adele Belgarde was a very fine Neodamia. The scenery was better than usual. Last night Othello was played again. The Gladiator will be repeated Friday night and at the Saturday matinee. Next week ends Salvini's engagement. He will play Conrad in The Outlaw on Monday night.

Tuesday evening, Miss Prescott appeared as Rose Michel, and gave a very notable impersonation of that emotional character, winning much applause and receiving plenty of floral gifts. Mr. Morrison was the Pierre. He did not efface the impression left by J. H. Stoddart; but his acting, especially in the murder scene, was very fine. Miss Belgarde was a charming Louise, Virginia Buchanan a noble Countess de Vernay, and the other members of the company quite acceptable in the remaining parts. Rose Michel will be done on the rest of the Salvini off nights this week.

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The longevity of My Partner is not difficult to understand. Its inherent strength is so great, its dramatic interest so enthralling, its pathos so genuine, its comedy so spontaneous and the nature of its backwoods hero so hearty and good and true that the public will not weary of it. The virile, refreshing style of Louis Aldrich is of the same stamp as the play, and while the actor lasts, it follows "as the night the day," that the play will also.

On Monday, at the Fourteenth Street Theatre, a large audience assembled to see My Partner. They laughed, wept and applauded with the same regularity that has been the case on every occasion that Messrs. Aldrich and Parsloe have brought the drama to this city. One would suppose that the acting of the same part several hundred times would have hardened and made stagey Mr. Aldrich's Joe Saunders. This supposition is quite incorrect, for the impersonation is as natural as ever. Mr. Parsloe's Chinaman is a well-nigh perfect piece of comic acting, although the actor might not do wrong in assuming the characteristics of the real Celestial a little more than he does. R. G. Dillon is a good Ned Singleton; not so good, however, as poor Harry Crisp. Harry Courtaine's Major Britt is admirable. This actor has few peers in eccentric character parts. J. W. Hague's Josiah scraggs and Dora Goldthwaite's sympathetic Mary Brandon we are well and favorably acquainted with. W. H. Collings was a dignified Matthew Brandon. Sedley Brown is the best Sam Bowler Mr. Aldrich has yet had. He made more of the part than we believed was possible. Eula Talbot, a sweet and pretty actress, played Grace charmingly. Emma Grattan was a most aciduous Posie Pentland. Mr. Reynolds and Mr. Atwell in a small way did nicely. Receipts have been exceedingly pleasant. After Aldrich and Parsloe the Kiralfys come in.

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Charley Backus still cherishes an artistic jealousy of Salvini. Considering the latter's appearance in this city a direct challenge from a formidable rival, he put up Othello Monday night as an afterpiece, and meets the sunny Italian on his own ground. If anybody doubted Mr. Backus' ability to knock Sal. out in one round, he had only to visit the San Francisco's Opera House and see the feat accomplished. Incidentally he would find many new features in the preceding first part and olio, chief among which were Mr. Hamilton's new songs, Birch's comic ditty, and a new finale, The Creedmoor Rifle Team. Although Mrs. Langtry's opening was extinguished for a time, the great Ricardo, the æsthetic Jersey City Lily, could be seen in a selection of serio-comic ballads. The usual crowds are flocking to see this show.

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There is an entire change of programme at Tony Pastor's this week. The Four Shamrocks, the Dutch comedians, Crandall and Eastman; the two Alices—Daly and Smith—in dances and songs; Flora Pike, the old favorite, and Laura Lee, the new one; Jacques Krueger in a funny farce, besides Tony Pastor himself and a host of artists, furnish a rare evening of amusement. In order to secure a seat near the stage it is necessary to visit the box-office in advance; but all the places are so arranged at Pastor's that a good view can be had from anywhere. Next week more novelties will be presented.

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Maggie Mitchell appeared at Niblo's Monday supported by the company which surrounded her recently at the ill starred Park. The Pearl of Savoy was the bill, and the sprightly little lady was well received by a large and intelligent audience.

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At the Grand Opera House, on Monday evening, W. J. Florence appeared in the drama founded on Charles Dickens' well-known novel entitled No Thoroughfare. The part of Jules Obenreizer has evidently received careful study, and it afforded the admirers of Mr. Florence who had not seen him in it for years an excellent opportunity to judge of his ability in impersonating dramatic characters. The support was but fair, and does not warrant special mention, with the exception of Hudson Liston's Joey Ladle which was capital both in make-up and acting, and Charles Dade's Walter Wilding, which was positively bad. The piece was well mounted and the house good. On Thursday, at 1.30, a Ticket-of-Leave Man matinee will be given in aid of St. Vincent's Hospital. Patience will be given on Wednesday afternoon. It drew $780 last week.

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Young Mrs. Winthrop continues at the Madison Square to evenly large receipts. Fred Marsden is now ready to superintend the production of his new play which Manager Frohman has promised to give us about Christmas. The story of the piece, which we have heard, is in many respects original. It is stronger far than Esmeralda and Young Mrs. Winthrop; but it is just as clean and wholesome.

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The fiftieth representation of Romany Rye will be celebrated Monday night at Booth's. The houses are varying considerably. Some of them are very good, while others are what the author of the melodrama would call "quisby." A few changes have been made in the cast; but it cannot be said they tend to improve or strengthen it.

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Mr. and Mrs. George S. Knight are playing Baron Rudolph at the Windsor. Mr. Knight's acting is very fine and Mrs. Knight's ditto. The company is excellent.

—Charles Howard's Aunt Keziah company, at last accounts, were stranded in Buffalo. They had been playing for five weeks in Northern New York and Canada—miserable business ever attendant. A member of the company informs us that the ghost never walked once, and that board-bills were a matter of serious consideration oftener than not. Howard's baggage was attached by the Sheriff and his body attached by the Court. Snap management does work havoc, and there are victims ever ready for the sacrifice.

The Musical Mirror.

Nothing can possibly exceed in beauty the get-up of the new opera, Rip Van Winkle, produced at the Standard Theatre Saturday night. The stage setting, the orchestral force, the costumes, the chorus, all are perfect. Seldom has so much care and cash been thrown away on an unworthy subject; and unworthy Rip is in the broadest sense. *Imprimis*, the music is tedious in the extreme with the exception of one duet in the first act, which has a pretty *barcarolle* swing in it. There is literally not a note of original nor melodious music from the going up of the curtain to the fall thereof. The hit of the evening was, unmistakably, the little German "Volkslied," *Gesterne abend da*, introduced and admirably sung by Mr. Mansfield, which was, amid the surrounding gloom, like a ray of light in a shady place. It was redemanded over and over again. The little bit of viola in the accompaniment is really delicious; but what an opera it must be that owes its toleration to a little outside ballad, instead of the work of the composer? We should imagine that the music had been done to order, and carelessly done at that. Mr. Ryley's patter song is simply stupid, although admirably sung. It is a bad imitation of Solomon's worst manner. The singing is so-so. Mr. Carleton surprised everybody by his good acting as Rip, and if he would only pronounce his words properly, his singing would leave little to be desired. Mr. Ryley has no chance as the Burgomaster. Mr. Mansfield's make-up as Vedder was admirable; but the continual swaying from one foot to the other is very amateurish, and is calculated to give the "migraine" to all beholders. Likewise, why should one man speak German and all the others English? The original settlers were Hollanders and spoke Dutch, not German. Sallie Reber is a nice little girl, with a small, still voice, a good deal of liveliness and very little stage experience. Miss Dolaro had one song, which she sang very well, and nothing more. The chorus sang very well; but Charles Harris' eternal drill business becomes monotonous. It was all well enough in Billee Taylor, and the Charity Bob made a hit; but so much of it makes us tired. Mr. Harris does not seem to have many original ideas in management—chorus singers should be grouped, not drilled. The orchestra is really of the first order of excellence, and Mr. Cellier handles it deftly. As we have said, the mounting is exquisite, especially the front scene and set in Act Two.

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The Sorcerer at the Bijou continues its triumphant run. The house is full every night, and the audience is of a class that must somewhat interfere with the Grand Italian Opera. John Howson is beyond doubt the principal attraction, his make-up and acting being something wonderful. Miss Lillian Russell sings charmingly and looks beautiful, and Miss Laura Joyce is a perfect picture as Lady Sangazure.

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Signor Mierzwinski has a splendid voice—that is beyond dispute. He also sings much better than most "tenori robusti." The company is very equal in talent, and the orchestra and chorus not to be despised. The Grand Italian Opera of this year is decidedly better than that of last season.

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The Thalia keeps on its level way of thorough good work. The musical evenings here are patterns of good acting, singing and stage presentment generally.

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The Philharmonic, Symphony, Oratorio and other societies are beginning to rosin their bows and lozenge their throats for the coming campaign. Great things are promised. Possibly some of the promises will be kept. We wait in hope.

Bad Taste.

It is understood that some manager has offered an engagement to Frank James. It is to be hoped, for the honor of the profession and for the good name of the stage, that such is not the case. But should it be true, and this desperado is indeed about to appear upon the stage, there is yet enough of respect among theatre goers to frown down any such proceeding by refusing to encourage with their patronage any manager who is so lost to all sense of decency as to place a murderer upon exhibition. The recent attempt of a museum proprietor to make money by displaying the slayer of Jesse James, resulted in failure. It is to be hoped that this will be a salutary lesson to other managers.

BURNING OF THE PARK.

At four o'clock on Monday afternoon Henry E. Abbey stood in front of THE MIRROR Building receiving the congratulations of several friends on the splendid prospects of Mrs. Langtry's debut at the Park that evening. At seven o'clock he sat in the *cafe* of the Hotel Brunswick, surrounded by the same people who were now offering their sympathy for his loss in the complete destruction of the Park Theatre, which had occurred during the short space of time intervening between the two meetings.

A few moments after the first alarm of fire was given the writer stood at the corner of Broadway and Twenty-second street watching the conflagration. Heavy volumes of black smoke first poured from the windows and hung like a great pall over the scene. In five minutes several engines and the ladder brigade arrived. The police cleared the streets immediately in front of the building, and fire lines were formed which gave the firemen room to work. There the battle with the destructive element began in earnest. A dozen powerful streams were played on the roof, through the windows and in at the doors. Two minutes later long tongues of flame burst through the roof, licked the sashes and swept out of every other aperture. A crimson glow brought the figures of the firemen out in strong relief as they rushed about in the dim twilight. A figure of a man was seen in the upper story of the Broadway side of the theatre. He paused a moment and then leaped for the sidewalk. Swinging in the air he caught upon a projecting illuminated sign at the first story and laid there motionless. He was taken down by firemen and sent, burnt and crushed, to the New York Hospital. This was Harry Clark, a stage carpenter. Another man jumped from an upper window in the Twenty-second street wing shortly after and was picked up in a maimed condition from the street.

In half an hour the roof of the auditorium fell in with a crash, after several explosions had been distinctly heard. The wall back of the stage threatened to fall, but it remained standing nevertheless. In one hour the flames were under control, and by eight o'clock no relic of the catastrophe remained, except bare walls, a pile of twisted girders, charred beams and other debris from which in spots light wreaths of smoke arose. The Park Theatre, which an hour before had resounded with the busy preparations for one of the most notable events of the season, was a desolate ruin.

Among the following notes will be found interviews with persons who were in the building, and graphic recitals of their experiences, an account of the finding of John Leo's body last evening, and other pertinent matter which has been collected from all sources by THE MIRROR'S corps of reporters.

HOW THE FIRE ORIGINATED.

Charles H. Matthews, Mr. Abbey's secretary, endeavored to enter the theatre and secure his books and papers, but was prevented by the police. Waiting until it was dark, he climbed up a ladder on the Broadway side of the buildidg and succeeded in getting to his desk, which was intact. "I tell you," said Mr. Matthews, "I had some valuable papers there and I was bound to get them. I climbed through the window directly over the main entrance and stumbled over the debris until I reached my desk. Thank goodness, it was all right. The next morning I opened it again; the water had not reached the inside. The private office of Mr. Abbey had recently been fitted up at a cost of $2,500. The walls had been papered elegantly, and the furniture, of old gold velvet, was very rich and handsome. Mr. Abbey gave up this room for the use of the ladies for Langtry's first night. A decorative firm had loaned some handsome curtains, each pair worth $1,000. You bet the curtains came down quickly when the fire broke out."

"What do you regard as the origin of the fire?" inquired the reporter of Mr. Matthews on the night of the fire.

"In my opinion the fire originated in the commode under the stage. The ceiling of the apartment was very low indeed, and if the gas had been left turned on full the ceiling could easily have taken fire. The flames could then have easily crept along between the beams and suddenly burst out through some opening in the stage."

This theory seems to be a very plausible one. The idea that the bunch-light set fire to the curtains of a private box is not reasonable, for the light could only be adjusted in the centre of the stage, at a long distance from the curtains. Another theory was that a careless workman had thrown a match to the stage and thus communicated fire to some material used by John T. Raymond in Col. Sellers. This theory was exploded by the fact that no such properties were left behind when Raymond's company went away. As to the fire originating from the explosion of a generator used in connection with a calcium light, a gentleman who has been in the calcium light business for many years said: "That is sheer nonsense. I have had fifteen years' experience in the business, and I never knew of a tank exploding. In fact the thing is impossible. The only way I ever knew one to explode was when I, by way of experiment, forced all the oil from one of the tanks. Then an explosion followed."

Manager Tillotson said: "I was sitting in my office, directly over the vestibule, in conversation with Meyer Dazien, when I heard people outside shout 'fire.' I immediately ran to the door which opens on the lobby, when the flames burst from the auditorium and swept toward the street. I seized what books and papers I could and made a hurried exit from the building. In a few moments the whole place was in flames."

Hamilton Weaver, boss stage carpenter, said: "I was busy on the stage at the time the fire broke out. The first I saw of it, it was mounting the proscenium. We threw water on it, but it had got above our reach. I think that the fire first appeared—in fact originated—from one of the proscenium boxes." George Henry, the property man, also stated that in his opinion the flames originated in the vicinity of the proscenium box.

One of the men employed on the stage said to a MIRROR reporter yesterday afternoon: "Poor Clark! He and I worked together for years. Only last week while we were working together he said to me: 'Ed, what would you do if there was a fire in the theatre?' We discussed the matter for quite a while, and he told me me just how he would act. He might have saved himself by rushing out first; but, like a true man, he went up into the flies and endeavored to extinguish the flames. Doran made a fearful jump. He was on the paint platform when the fire broke out. When I left there a few hours previous there was a long coil of rope lying on the platform. Had Doran taken that and let himself down to the street he might have escaped without injury."

J. H. Palser, business manager and treasurer of the theatre, said: "I cannot say much about the fire, for the whole thing was so quick that I could not realize the situation. I had just left the box office when the janitor called out to me that the theatre was on fire. I ran to the door leading to the auditorium and looked in. It was one mass of flame. I then ran to the box office and took charge of what money there was, and went out to the Albemarle House with it. It was scarcely ten minutes after the fire broke out before it reached the lobby."

H. Conner, the assistant treasurer, said to the reporter: "I was sitting in the box office with George Floyd, Lotta's agent, when Mr. Palser ran in and said that the theatre was on fire. We grabbed up the money, books and paper and ran out. In less than five minutes the flames came pouring into the lobby and cut off all hope of saving anything."

The swiftness with which the flames traveled may be imagined from the story of Ed Rhind, one of the stage hands. He said to the reporter: "I was at work on the stage at about twenty minutes to five, when suddenly I heard a cry of 'fire!' and looking toward the proscenium box, I saw the flames darting about. I was so excited that I scarcely know what I did do, but I believe I ran up and down the stage for a few seconds. I saw the men at work trying to put out the fire, and the next moment I was surrounded by flames. I got out then just as quick as I could."

MANAGER ABBEY'S NERVE.

Perhaps the coolest and calmest man on the morning succeeding the fire was Henry E. Abbey himself. THE MIRROR reporter climbed over the debris and mounted to the offices on the second floor. Everything was wrecked, and the former well-kept and tasteful rooms, presented a woe begone appearance. In Mr. Abbey's private office the wreck was complete. The rich Wilton carpet on the floor gave forth puddles of water at every footstep; the rich paper on the walls was torn, water-soaked and discolored, and the rich furniture was stained and wet. As the reporter stood gazing about industriously engaged in trying to check the small rivulets which were flowing down his back from the drippings from the ceiling, Mr. Abbey walked in as cool and fresh as a morning in Spring. He greeted the scribe in his usual kindly manner and said quietly:

"It looks bad, doesn't it."

THE VICTIMS.

Away up among the flies was situated the carpenter shop, to which access was had by means of two staircases leading from the second balcony. In this eyrie John Leo, the stage carpenter, was busily engaged when the fire broke out. All unmindful of the raging flames beneath him, he worked on, and it is probable that when he first learned of the fire the stairways and all the stage beneath him were a burning mass. He must have been burned to death in the shop, and when the stage tumbled to the cellar his lifeless body went with it. His poor old father was at the theatre on the following morning looking for some traces of his son. Leo resided at No. 346 East Eighteenth street. He had worked in the Park Theatre for about four weeks. He is well known among stage carpenters, having been employed at Niblos for fourteen years. He leaves a wife and two children.

At a quarter past five yesterday (Wednesday) afternoon the charred remains of John Leo were found by members of the Theatrical Mechanics Association. They were underneath the ruins, about the centre of the spot where the stage was. The head was completely burned off and the limbs were reduced to cinders. At six o'clock a coroner's permit was obtained and the body taken to John Duffy's undertaking establishment on First avenue, where it will be prepared for burial.

Harry Clark, who was rescued from the Broadway side of the building, was an under carpenter and scene shifter. He had been employed there for six years. He was taken to the New York Hospital, and died at noon the following day. He presented a terrible spectacle. His face, neck and arms were burned almost to a crisp, and his left leg was laid open to the bone by a cut received in getting out of the window. He leaves a wife and four children.

William F. Doran, who sprang from an upper window on Twenty-second street to the balcony, was a fly-man, and was considered a very useful man about the stage. He sustained a compound comminated fracture of the left leg, and it was thought at first that his limb would have to be amputated. Such however, was not the case, and he will probably escape without losing his limb. He is a single man. On Tuesday afternoon Mrs. Langtry sent a basket of fruit to the injured man.

SPARKS.

Christine Nillson lost some jewelry and dresses that were stored in the theatre.

Hoyt and Maeder are working night and day at the Grand Opera House on new scenery for the Langtry season at Wallack's.

Philip Goatcher, scenic artist of Wallack's, has received an order from Henry E. Abbey to duplicate the handsome scene—Arncliffe Manor—destroyed at the late fire.

Edward Cooper, of the Langtry company, was preparing to dress for his part on Monday night when a friend rushed in and told him that the theatre was on fire. "Another transformation scene," exclaimed Cooper, 'in which I do not appear."

The Park production of As You Like It with Mrs. Langtry as Rosalind promised to be one of the greatest revivals of the period. Mr. Abbey had ordered entire new scenery for the play and it was all consumed with the exception of the Forest of Arden, which which was being painted at the Grand Opera House and thus escaped the flames.

The Life and Trust company controlled the Park property for the owners, the heirs of the late Major McComb. The theatre was put up in 1873 by James Purssel. William Stuart ran it for two seasons before Mr. Abbey took it. Stuart lost money. Abbey transformed it from a rude hall into a beautiful theatre.

Mr. Abbey received a large number of telegrams from prominent actors and managers expressing deep sympathy. Among those received were telegrams from Madame Nilsson, Lawrence Barrett, Emily Faithful, Manager Schoefel, of the Park Theatre, Boston, Manager J. B. Ford, of Baltimore, John McCaull, John T. Raymond, Joe Jefferson, John Stetson, A. M. Palmer, the Vokes Family, Manager Hanna, of Cleveland, and from his friends and old neighbors at Akron, Ohio.

The stage, at the time of the fire, was set for the second act of An Unequal Match. Mr. Tillotson said that this scene was the richest and most expensive ever placed on any stage. The panels were hand-painted, birds and flowers being the ornaments. The panels were bordered with a rich setting of black, the background of the scene being of maroon. Rich curtains and drapery added to the general effect. The furniture was of the costliest description and the bric-a-brac was of great beauty. The total value of the scenery, furniture and bric a brac was nearly $5,000.

Among the prominent society people who had purchased tickets for the Langtry debut were Mr. and Mrs. George R. Blanchard, James Butler, E. D. Barnes, Joseph Brooks, W. M. Bogart, Mr. James, Dr. W. Cutting, Theodore W. Stannsler, Howard M. Durant, Robert Dunlap, J. H. Draper, Henry Draper, George Gould, N. J. Haines, Jr., Fred May, Mr. Lamson, Herman Oelrichs, Colonel and Mrs. Pond, Thomas Patton, Mr. and Mrs. J. H. Phipps, Mrs. J. C. Schermerhorn, Wright A. Sandford, Colonel Schaeffer, and Mr. and Mrs. Bronson Howard.

Interviews With Our Managers.

A MIRROR representative interviewed the leading managers Wednesday afternoon, and found sympathy expressed on all sides for Mr. Abbey's misfortune. They also gave interesting facts about their own threatres, which are reproduced below.

HARRY MANN,

the manager of Haverly's Theatre, said: "I have always admired Mr. Abbey's enterprise, and, consequently, deeply deplore his misfortune. As for my own theatre, the fire commissioners have declared it to be safe in every particular, and as for my employes, they are as capable as drilled firemen."

AUGUSTUS PITOU,

Manager of Booth's, in answer to the questions propounded by our reporter, said: "Mr. Abbey has my hearfelt sympathy. I always admired his pluck and feel deeply for him. As regards the safety of our own theatre, I will say that there is not a safer one in New York. There are fifteen exits and six entrances, five of them on Twenty-third street and one on Sixth avenue. The doors of these are thrown open every evening at the close of the performance, to teach the people to use them. In case of an emergency I think the theatre could be emptied in less than two minutes. There is no procenium wall, but the theatre is provided with every safeguard which the ordinances call for."

E. E. ZIMMERMANN,

The manager of the Fifth Avenue, said: "This theatre is safe in every particular. It is amply provided with fire apparatus and the exits are many. Additional safety is had by a thick brick wall between the auditorium and the stage. Our employees are all well drilled. My sentiments, as regards Mr. Abbey, are the same as those expressed by Mr. Pitou."

JOHN STETSON.

"If I can help Henry Abbey by money or good-will, he shall be helped to the fullest extent."

THE ROOKERY.

Our reporter passed the Rookery on the East side of the street, for fear the front wall might fall out on him. The public will remember that Chief Gicquel condemned the building as a "Rookery," and declared that it was unsafe in every particular.

BIJOU OPERA HOUSE.

At this theatre the reporter was informed that every precaution had been taken by the management for the protection of its patrons in case of fire.

A. R. SAMUELLS,

said that the Alcazar was fully provided with fire apparatus, and that every provision was made that the fire ordinance calls for.

RUDOLPH ARONSON.

"The arrangements of the new Casino are perfect as regards safety in case of fire. There is a network of water-pipes extending through the building, and a hose in every available position. We also have an engine or motor placed on wheels, and made to run to any part of the stage in case of fire. I deeply sympathise with Mr. Abbey."

STANDARD THEATRE.

"Mr. Henderson is not here," said Max Hirsch, "and I have been so busy I know very little about the arrangements of the house. I heard Mr. Henderson say that he would be glad to help Mr. Abbey in any manner practicable."

UNION SQUARE THEATRE.

Manager Palmer telegraphed Mr. Abbey his regret at the latter's loss and offered his assistance if required. The Union Square is amply provided with exits and fire extinguishing apparatus. It is within a block of one of the most efficient fire companies in the city. The auditorium has been emptied in four minutes and it could be done in three if necessary.

NIBLO'S GARDEN.

"My old partner has my heartfelt sympathy," said Ed Gilmore, "and I wish there was some way in which I could express my feelings. Our theatre is provided with all the necessary appliances for extinguishing fire."

MADISON SQUARE AND THE COMIQUE.

Expressions of sympathy were heard on all sides at the Madison Square. Mr. Frohman stated that the Mallorys would do any thing to help the unfortunate manager. The Madison Square and Theatre Comique are both provided with heavy proscenium walls and the Theatre Comique has an additional safeguard in a broad alley running through to the rear on each side of the building.

TONY PASTOR.

"I would back Henry with my last dollar," said Tony Pastor. "And you tell everybody that I mean what I say! As to my theatre, I have provided everything which the Commissioners called for, and am willing to provide more if necessary."

Another Fire.

About half-past nine last night a fire was discovered in the front part of the building known as the Alhambra, a low variety theatre, situated in Twenty-seventh street, between Sixth and Seventh avenues. The firemen quickly responded to the alarm. Notwithstanding all their efforts the blaze gained such headway that in less than an hour the entire structure was destroyed.

No performance was in progress at the time owing to the recent death of the proprietor, William Borst, and the consequent closing of the place.

Watching the Tiger.

On the Square yesterday a MIRROR reporter met a well-known actor, whose face was covered with smiles. The reporter inquired the reason for so great an amount of levity.

"Why, haven't you heard about Dixey's watch? No? Well, I'll tell you. Some time ago—quite a little while—Henry Dixey and Ed Rice found themselves stranded at Milwaukee and needed $100 to get the troupe out of town. They were in despair, when Rice said: 'Dixey, spout your watch; you can get a hundred on it.' So the comedian took his chronometer, a handsome gold one, to the pawnbroker's; but 'mine uncle' would only give $50 on it. Then Rice said to Dixey: 'I'll tell you what to do. Back your watch against a faro bank. You're awful lucky, and we can burst the place and get more than a hundred.'

"Dixey tried it on; but the tiger had sharp claws, and the watch went into the dealer's little tray. Dixey was just telling me about it. He supposes some Milwaukee gambler is sporting around with his repeater. If he ever goes out with another shaky troupe he says he will take nothing but a celluloid collar and a pair of socks wrapped up in the advertising sheet of the *Herald*."

Letters to the Editor.

THE PARVENU.

EDITOR NEW YORK MIRROR:

DEAR SIR:—The Parvenu, said to be written by an Englishman, I have good reason to believe, was plagiarized from my play of the same title, written by me in 1868, copyrighted in 1870, printed and published, with other matters, here and in London in 1872. It was by me advertised in the New York dramatic papers years ago, and has been mentioned in the London *Era*.

From newspaper sources I learn that Mr. Godfrey wrote his play within a year or so, and that last season it was first produced in London. I do not know what similarity there is in the dialogue, but the personages, incidents and events are nearly the same. 1. Both are entitled The Parvenu. 2. The Parvenu is the chief character in both. 3. Both are of the comedy sort, though mine belongs more to the broad comedy style. 4. In both an artist appears. 5. In both the prospective parents in law believe him to be a nobleman. 6. In both it turns out that he is not. 7. In both the artist gets the damsel he has wooed.

I have the honor to remain, your obedient servant,

WILLIAM BUSH,
308 Chestnut street, St. Louis, Mo.

ADVICE TO AN ASPIRANT.

NEW YORK, Oct. 28, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly advise a reader of your paper how to get on the stage.

I am a young man, twenty years old, and very anxious to become an actor, for I think I have some talent. I would like to join some company to do small parts in comedy or character line, or musical company.

Can you give me any idea how much I would make, for I am making $700 per annum at present, and could not afford to work for nothing.

Please give some advice to an

ASPIRANT.

[You can get on the Fifth Avenue stage by hailing the driver; but you can get off again quickly if you don't pay your fare. You would make about an average of four miles an hour, to do which for one year would cost you $36.50. This would scarcely pay, because at the end of twelve months you would be minus $700, plus $36.50, which equals exactly $736.50. EDITOR MIRROR.]

Professional Doings.

—During Mlle. Rhea's stay in Holyoke, Manager Chase's sister was married, and Rhea was one of the guests. At the close of her last performance the star was tendered a reception by Dr. N. B. Chase.

—Sol Smith Russell's business in the Southwest is the greatest he has ever known in his professional experience. That section has been fallow ground for a good many companies this season; but Mr. Russell, particularly, is reaping a very rich harvest in Texas.

—M. B. Curtis dropped in on THE MIRROR to say "How d'ye," Tuesday. "All the stars are telling the truth about their receipts," he remarked; "so I may say we cleared $319,776.50 last week in Brooklyn." Curtis is playing Williamsburg this week.

—Harry St. Maur came to town on Sunday night. He has received an offer from Kiernan, of the Baltimore Monumental, to play the leading part in the Twelve Temptations. Kiernan has bought all of Jim Fisk's old scenery, used many years ago at the Grand Opera House.

—Margaret Benison, of Chicago, has joined the Rankin company. W. McVay, late of the States Attorney company, has joined the Mary Anderson company. Elmer Smith, late chief usher at the Rochester Academy, has joined the Bertha Welby company. A case of debut.

—The disbanded Pearl Eytinge company at last accounts were in Chicago. Manager Webb complains that the press killed Brentwood. One denunciatory notice in a St. Louis journal, inspired by malice, was reprinted all through Michigan. Think of the power of the press!

—A delightful little soubrette, Daisy Ramsden, has been engaged for the sensation comedy drama, The Girl That I Love. Miss Ramsden, as an eccentric dancer and rough comedy delineator, is as clever as anybody in the country. She begins at Albany, where the play will be produced Nov. 13.

—Frank L. Gardner has trotted out his Legion of Honor again. A company will begin, for the third season, to play it, consisting of Annie Graham and William N. Griffith, supported by capable people. M. M. Whelan is the business manager. After playing through the States Gardner expects to visit England with the piece.

—Madame Patti, according to Manager Samuells, will appear at the Alcazar in conjunction with some of Mapleson's people later in the season in grand concert. Some of the cocky Colonel's singers gave a rank entertainment at this house on Sunday evening. Many people left the house before the programme was finished.

—Amy Lee and Jennie Yeamans are the bright features of one of the "original" Jollities, playing The Electric Spark under Charles Atkinson's management. Miss Lee has made a genuine hit as Daisy Dane and seems to exercise a captivating power upon the press of the towns she visits, to judge from their lengthy eulogisms of her performance.

—The proprietor of the St. James Hotel, at Corry, Pa., writes that the managers of the Fiske Jubilee Singers denounced his establishment to an audience, from the stage the other night because he desired the darkies to take their meals before or after the white guests. Evidently the hotel man, with whom the party did not stay after all, has ground for a suit for damages.

—On last Saturday, at Columbus, O., during the matinee performance by Mestayer's Tourists, at Comstock's, the orchestra presented the leader, J. N. Bayer, with a handsome ring—a birthday present. In the evening the stage hands presented Mr. Bayer with a cane. Neat presentation speeches were made by J. N. Long, of the Tourists. Gus Stevenson, treasurer at Comstock's, is again in the hands of his old enemy—rheumatism—and is laid up.

—The Boston Ideals had the largest advance sales ever known in Cleveland; $3,000 taken in last Thursday for their present week's engagement. Manager Hanna, of the Euclid, has given a setback to the carping critics who predicted an unsuccessful season for his house. Emmet's receipts were over $7,000, exceeding by nearly a thousand dollars those of McCullough and Lotta, which are the next largest. Cleveland has never known such an amusement boom.

—Elliott Barnes says he has been up to Rochester to see his play, One Woman's Life, acted by Bertha Welby. He was not able to recognize his work anywhere except in the comedy scenes. It seems that in order to strengthen her scenes Miss Welby has had all the serious portions of the piece written over by somebody. Barnes claims that the changes spoil it. He has given the star notice that she must either use his play or stop using the title One Woman's Life.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

BOSTON.

The great event of the week was the golden wedding of William Warren at the Boston Museum—his fiftieth year upon the stage. Heir-at-Law was the bill for the matinee, and drew together as brilliant an audience as was ever seen within the walls of the Museum, as far as personal distinction is concerned. It was a representative Boston gathering, and included men of all professions—men who are seldom seen at the theatre, regular habitues of the drama, and handsomely dressed women. The theatre was beautifully decorated in both foyer and auditorium. The front of the stage, along just outside the footlights, was a perfect bank of roses. In the centre was placed a marble bust of Mr. Warren. Vinton's full length portrait of Mr. Warren was exhibited for the first time, and attracted great attention.

When Warren first came on the stage there was a genuine storm of enthusiasm—men applauded and women waved their handkerchiefs. It was several minutes before he could speak his lines, and at the close of the fourth act he was called before the curtain and addressed the large audience in a neat, characteristic speech. The audience in the evening was, perhaps, one of the most refined, most select, and most notable ever gathered within a theatre in this city, and completely filled the auditorium, even to the exclusion of the orchestra. The earlier scenes of The School for Scandal were listened to with patience, though with an apparent restlessness, till Mr. Warren came upon the stage, when a storm of applause broke out that was prolonged until it almost embarrassed its recipient. Two or three times he essayed to speak, but on each occasion the plaudits broke out again, as though the audience could not tire of expressing its pleasure. Through the whole performance Mr. Warren was greeted with similar warmth. He never acted the part of Sir Peter better than on this memorable occasion. At the end of the fourth act, in response to an irresistible call, the curtain rose and Mr. Warren came to the stage and spoke to his friends and patrons in that felicitous manner so customary to himself. He had scarcely concluded before the company behind the scenes broke into "Auld Lang Syne," to the evident astonishment of Mr. Warren, who also appeared deeply moved. The floral gifts were not many, but they were very appropriate.

The Black Flag was a success at the Globe. Maude Granger had large business with The Planter's Wife at the Windsor. The Howard turned people away every night last week. Squatter Sovereignty was the attraction.

Items: The opening of the Bijou Theatre is announced for 27th, with George Tyler as sole manager.—The eminent elocutionist, James E. Murdoch, has been giving readings in the city with great success. There are many lovers of the drama here who would like to see Mr. Murdoch before the footlights once more. The last time Mr. Murdoch appeared here as an actor was in 1839, supported by Mr. and Mrs. E. L. Davenport.—One of the most elegant anniversary gifts received by Mr. Warren on Saturday evening, was a large silver tankard, or "loving cup," a most elegant affair, made by Tiffany of New York. The inscription is: "To William Warren on the completion of his fiftieth year on the stage, Oct. 27, 1882. From Joseph Jefferson, Edwin Booth, Mary Anderson, John McCullough and Lawrence Barrett." Mr. Warren received congratulations in letters and dispatches from Edwin Booth, Lawrence Barrett, John L. Toole, Joseph Jefferson, Harry Edwards, Ada Gilman and Augusta A. Foster. The last named was a member of the Boston Museum company during the seasons of 1851 2, 1852 3, and was known as Augusta Hart.

PHILADELPHIA.

This week we have two new plays, Roland Reed in Cheek, at Haverly's Theatre, and the new farcical comedy, Helen of Troy, at Colonel Wood's Museum. At the other theatres old attractions reign. Helen of Troy received on Monday evening at Wood's Museum its first representation in this country. It is an adaptation by M. Laffitte Johnson of a humorous production that held a run of over two hundred nights at the Palais Royal Theatre, Paris. The piece was recommended to the American playwright by a prominent actor who saw the original. Gustave Plantin, the hero, is an aspiring author—a man with a play, the title of which is Helen of Troy. After many wild but ineffectual struggles to have the piece produced, the worthy Plantin, who has a rich father, is discovered by a Madame Pincenaille, the manageress of a company, who, hearing of the author's prospective fortune, agrees to produce Helen of Troy, provided that Plantin marries her daughter Caroline (Emmie Wilmot). The dramatist yields; but on his return from the altar he receives a letter from his father telling him that if he marries old Pincenaille's daughter he will be disinherited. Mme. Pinceniaille becomes enraged, and bitter experience follows for Gustave, who has a taste of too much mother-in law and is deserted by his wife. After wading through a sea of trial in Marseilles and Cairo, Plantin finally reappears in Paris, finds that the play no one would have has been produced with great success and that his wife, who stole the piece from him, has created the role of Helen. The happy pair become lovers in earnest, and as money is being made, the mother in law subsides into smiles. It is a sequential plot, full of humor and capital situations. Clinton Hall appears as Plantin, and carries the weight of the piece. The mother in law is an immense part, and would be worth everything with an actress like clever Mrs. G. H. Gilbert. Helen of Troy is a companion play to Between Two Fires, one of the biggest hits of last season.

Roland Reed and Cheek are at Haverly's.

The Boston English Opera company was to have appeared at the Lyceum this week. Its collapse left Managers Murphy and Donnelly in the cold. However, they instantly secured McCaull's Opera company, and on the 1st the Queen's Lace Handkerchief will be produced.

Lotta is in her fourth and final week at the Opera House. M. B Curtis next week. Hearts of Oak is the attraction at the Walnut Annie Pixley in Zara next week.

Herrmann is at the Arch. His performance is strengthened by an excellent specialty company. Willie Edouin's Dreams next week.

At the Bijou Little Sunshine; or, Lily the Shirtmaker said to be by Bartley Campbell—has succeeded Grattan Donnelly's Quaker's Daughter. Lily Hinton plays the heroine, Lily Davis, and William Davidge, Jr., accomplishes all possible of Tony Tucker, padding the piece with the sort of humor and fun that carries the Bijou audiences into the realms of boisterous delight. Sunshine must have been a youthful effort of the busy Bartley. It is Manager George Wood's policy to run plays only one week.

Lester, Allen and Ransone's combination is at the National Theatre this week, and the olio is succeeded by a drama called Across the Atlantic.

Items: The Barton Opera company has collapsed, it is understood, and it is said that lack of payment of salaries is the cause.—It is very probable that the opera of Rip Van Winkle will be produced at the Lyceum.—Perola, Gilbert and Sullivan's new opera, will be produced at the Lyceum about Dec. 18.—Marie Antoinette, Janauschek's new piece, will be played at the Arch in November.

CHICAGO.

The German Opera company from the Thalia Theatre, New York, have given us the first performance of the Merry War, and the desire to see them and hear the pretty music of Strauss has filled the Grand Opera House every night. The large German population of the city has made the engagement profitable, and when it is done in English, later on in the season the other nationalities will doubtless turn out in full force. Miss Raberg as Elsa, and Mr. Klein as Marchese carried off the honors in singing, and Mr. Lube as Groot, the tulip planter, proved himself a comedian of ability, and those who did not understand the language laughed at his acting. This week, Barlow and Wilson's Minstrels.

When Robson and Crane concluded to put on Forbidden Fruit for second week at Hooley's they did a wise thing, and have been repaid with a full house every night. The White Slave for two weeks will, doubtless, draw large crowds as the play is written in Campbell's most maudlin style, and the average theatre-goer likes that sort of thing.

At Haverly's they have turned the band out of their place and put some of the audience—*i. e.*, all that paid $1.50 for the privilege—in their seats, and even then many have been turned away so great has been the rush to see the Lights o' London. It will be continued one more week and then the Kiralfys will put on one of their spectacular pieces for the next four weeks.

Herrmann has had only medium success at McVicker's the past week; the size of the house is against him. To properly enjoy his entertainment one should be near him and enter into a sort of partnership for the evening. This week, Hazel Kirke with Couldock and Effie Ellsler in their original parts.

The Olympic has presented Davene's Variety troupe the past week to good patronage, and this week the Ste Felix Sisters Specialty company will be the attraction.

The Academy of Music has been well-filled every night, with largely increasing audiences, to see Charlotte Thompson and her admirable company in the New Jane Eyre. This lady has given ample proofs in the past, of being possessed of more than ordinary talents, and her work in Jane Eyre is full of good things; but we cannot but think there are other and better plays in her repertoire, which would give her greater opportunities to show her abilities. The play was beautifully mounted by the Academy management, and the much advertised fire scene was a realistic piece of stage mechanism that sent a thrill through the audience. This week Davene's troupe come over from the Olympic to give the Westsiders a chance to get a view of their admirable performances.

The Lyceum gives a good entertainment to all the house will hold every day in the week and twice on Sunday.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Emma Abbott's English Opera company in a round of the lighter operas terminated a fairly successful week Oct. 28. John McCullough will favor the admirers of the legitimate during present week followed 6th by John T. Raymond. Mary Anderson is underlined for 13th.

Robinson's Opera House (R. E. J. Miles, manager): Notwithstanding the efforts of an exceptionally strong cast comprising such artists as Beveridge, Eyre, Leonard and Lamb and Louise Balfe, Taken from Life, with its many sensational accompaniments, failed signally to enthuse the natives, and a light week's business was the result. The bill is announced for repetition present week and the Letter Carrier's Association will be tendered a benefit. The week beginning 6th will be devoted to German Opera with the Thalia Theatre company in the Merry War. Mme. Raberg will assume the prima donna roles.

Heuck's Opera House (James Collins, manager): A series of well filled houses and thoroughly pleased audiences sufficiently attested the popularity of Harry Miner's galaxy of specialty artists whose engagement was brought to a close Oct. 28. The Tourists during this week will make their highly enjoyable trip, and it is safe to assert the theatre will be crowded to enjoy its performance. The Danites, minus Mrs. McKee Rankin, are underlined for 6th.

Coliseum Opera House (James E. Fennessy, manager): Joseph J. Dowling, in Nobody's Claim, is the inaugural card 20th. Manager Fennessy, after witnessing the Sullivan Manden performance in Louisville during past week, concluded to cancel that party's engagement for week of 27th and will fill in the week with Frank Frayne in Mardo.

Vine Street Opera House (Charles S. Smith, manager): Crowded houses have been in order throughout past week.

Items: George R. Weeks and Julia H. Earnest were married in this city Oct. 25. Both are members of Emma Abbott's English Opera company and residents of Philadelphia.—E. D. Price, avant courier of John McCullough's party departed for Pittsburg, 26th, and Frank Farrell of Colville's staff left for some objective point on following date.—John Robinson's Circus closed a successful season at Aurora, Ind., 28th and will winter in Cincinnati.—A combination styled the Waterman Comedy company who have been doing Dion Boucicault's Shaughraun with indifferent success in the interior towns were "left" at Xenia, O., past week, consequent upon the sudden disappearance of the business manager.—C. T. Atwood, formerly connected with the business management of Collier's Banker's Daughter combination was in the city, 28th, en route to New York, where he will assume a prominent position on the business staff of Brooks and Dickson.—Bob Ingersoll lectures at the Grand, 5th, and his avant courier Gen. Barton is in the city preparing to "boom" him.

CLEVELAND.

Manager Hanna is to be congratulated upon the boom which has finally struck the Opera House. Emmet filled the house to overflowing nightly. Every box taken and ladies standing several rows deep on all floors. Never has such business been done here. Boston Ideals this week.

The Silver Mine retains its drawing power. Baker and Farron playing to full houses all week. Sparks will illuminate the stage this week.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): Alice Dunning Lingard's Camille was a genuine surprise. To see her as Lady Goring and in light comedy, one would not expect or think her capable of giving so fine an emotional impersonation. The supporting company was only fair and the stage-setting poor. The attendance was light. Baker and Farron opened on Monday night in their new drama Max Muller. Next week, Herrmann.

Ford's Opera House (John T. Ford, proprietor) The Madison Square Theatre company gave the Professor to well filled and well pleased audiences all the week. The entire company was excellent and the performance went off very smoothly. This week, the Harrisons in Viva. Next week, Callender's Colored Minstrels.

Academy of Music (Samuel W. Fort, manager): The Chanfraus had only a fairly successful week. London Assurance was well given. Mrs. Chanfrau made a dashing Lady Gay Spanker, and as Sir Harcourt, F. S. Chanfrau was quite at home. Kit was put on the stage and the cast was a very fair one. Barton's Opera company this week. Next week, Minnie Maddern.

Monumental Theatre (James L. Kernan, manager): A specialty company headed by the well-known comedians, McIntyre and Heath hold the boards this week. Next week, John L. Sullivan and the Gladiators.

Front Street Theatre (Dan A. Keely, manager): Frank Jones and Alice Montague appeared on Monday night in their sensational drama, On the Brink, supported by Dan Kelly and the regular company. The piece bears a startling resemblance to Boucicault's Octoroon. An olio preceded the drama in which were Tracy and Eagan, Ida Burt, Lang and Rosa, John and James Russell and Billy Kennedy. Next week, Fanny Herring.

Item: While John W. Albaugh was down at his farm last week he and his family were awakened in the night by a loud crash. One end of the house sank down several feet and caused considerable damage. Fortunately none of the family were hurt. Mr. Albaugh was having some excations made near the house and they dug too near the building.

ST. LOUIS.

Oct. 29, 1882.

Grand Opera House (John W. Norton, manager): John McCullough appeared during his second week in The Gladiator, Othello, Virginius, Brutus, Ingomar and Richard III. Business much improved. Mr. and Mrs. McKee Rankin, in The Danites, 29th.

People's Theatre (W. H. Smith, manager): Rice and Hooley's Minstrels, a strong and compact company have given a splendid minstrel bill. The music, jokes and acts are fresh and enjoyable. Harry Miner's Comedy Four, 29th.

Pope's Theatre (Charles R. Pope, manager): Bartley Campbell's White Slave has made a greater hit here than anything that ever came from his pen. It is a fine play, splendidly acted and set with very grand effect. The Thalia Theatre company open Merry War, 29th.

Olympic Theatre (Charles A. Spalding, manager): The Strakosch English Opera company has drawn very fine audiences during the week, and the representatives have been remarkably good for a company which has been put together hastily. Mrs. Seguin-Wallace has repeated her former successes, and is singing and acting better than she has for a few seasons past. Her Carmen, Vladimir and Gypsy Queen are fine dramatic efforts as well as vocal triumphs. Letitia Fritch, a very popular St. Louis lady, made her debut here as Arline in Bohemian Girl, on Monday evening and had a most warm and hearty reception. She is pretty, and sings very sweetly, while her acting is more than good for a novice. Of course, the floral offerings were numerous and handsome. The baritone, George Sweet, is a clever actor, and pays conscientious attention to his make-up and stage action, besides singing well. Lithgow James, Montegriffo and Taverner afforded fair support. The chorus is good, and the orchestra, under De Novellis, excellent. Adelaide Randall joins the company to night, singing Zerlina in Fra Diavolo. During the week Bohemian Girl has been given three times, Carmen twice and Fatinitza once. The Hanlons, 29th.

Items: On the afternoon of Thursday, Oct. 26, the benefit for the family of the late Col. A. W. Slayback took place at the Olympic, the house being densely packed with an audience representing the best classes of St. Louis society. John McCullough and company appeared in Julius Cæsar. Letitia Fritch and Mrs. Seguin-Wallace gave musical selections, and Manager Pope a recitation. The receipts aggregated between eight and nine thousand dollars.—A remarkable fraternization has been taking place during the week between Dr. G. A. Kane and Charley White of the White Slave company. The veterans had a series of loud and interesting confabs, and theatricals were discussed from close back to the deluge period.

SAN FRANCISCO.

Oct. 23.

Haverly's California Theatre: Van, the Virginian, was presented last week to fair houses. The piece is a good one. One of its principal features is its strong temperance utterances. It will keep the boards until the 27th, when Mr. Mayo puts in his last appearance in Davy Crockett, and on Saturday evening and matinee takes his farewell of 'Frisco for some time to come in the Streets of New York. Bartley Campbell has arrived. On the 30th the White Slave will be produced. Edwin Browne has just returned from Los Angeles, where he has been playing with the Bates company. It is thought he will join the White Slave combination.

At the pretty little Baldwin Theatre last night (Sunday) Sheridan Corbyn (Mayo's manager) was tendered a farewell benefit, which was a good one. The bill was lengthy, and for the first time I saw Mayo in tragedy, which I think is not that gentleman's forte. Mr. Mayo should stick to his character pieces.

At the Standard Theatre, the minstrels have played another week to crowded houses. The bill of last week was the same as that of the week previous, save that Emerson, suffering from cold and hoarseness, retired, Charles W. Cogill acting as his substitute and acquitted himself very creditably for two evenings, when Emerson again came to the front. This week three new stars put in an appearance—Miss Conchit, who does her plantation songs and dances in ebony, and the Leo Brothers in their wonderful feats on the spider web. Emerson does Michael Murphy, Charley Reed the Two Quarters, Walsh and King in the Snibbs, the California Quartette in selections, Ferguson and Mack as the Two Babies. Swells of All Nations and the Sidewalk Conversationisms, Emerson, Reed and the Cogill Brothers as the Four Cupids.

M. B. Leavitt and Al Hayman have taken a long lease of the Bush Street Theatre, commencing Dec. 25. These gentlemen will redecorate and renovate the theatre in the most complete manner, and conduct it as a first class vaudeville. Mr. Hayman arrived Sunday, and took the lease of the Bush this morning.

The Grand Opera House will be reopened under the management of Charles L. Andrews and L. R. Stockwell, with their Ideal Pantomime and Star Specialty company, on Tuesday evening, Oct. 31. The bill indicates the style of attraction. These gentlemen are both experienced managers, Mr. Andrews having been the late manager of Haverly's California Theatre of this city, and Mr. Stockwell connected with Rial's Uncle Tom's Cabin company. They have leased the Grand for three years, proposing to present a series of combinations and Eastern attractions at popular prices. The rates of admission will be: Dress circle, 75 cents; orchestra and orchestra circle, 50 cents, including reserved seats; family circle, 25 cents; gallery, 15 cents; matinees, 25 and 50 cents. Andrews and Stockwell are here preparing for the opening. The company will be here in a few days, and Mr. Bliss Whittaker, well known in Chicago, comes to take the position of treasurer.

George Osbourne, who went East with Frohman's California company, and then accepted an engagement with a new organization, playing Chispa, of which he was stage manager, returned to us Tuesday, thoroughly disgusted with his experience. It is said that Marion Elmore and sister have been making it lively for the company—in fact, too lively for Mr. Osbourne. Hence his return.

Mrs. F. M. Bates did well in Los Angeles.

Lights o' London company opens in Portland, Oregon, to night (23d). The Gates-Moore company are with us again. They arrived on the steamer from Portland yesterday. It is whispered that they will resume their old positions at the Tivoli, where they were great favorites.

Rose Johnson made her debut at the Tivoli last week. She is a young lady of great promise, and the possessor of a sweet voice in middle register.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): C. B. Bishop, after a week of very good business made way Oct. 22 for Salsbury's Troubadours. This organization has always been popular here, and generally does good business. The present week has been also a good one for them, and the bright sparkle and "go" of Greenroom Fun has won them much applause. Nellie McHenry and Nat Salsbury lead the fun, and are ably seconded by Miss Hunter and Messrs. Webster and Hotto. James O'Neill, 29th, in his new play, An American King.

St. Charles Theatre (David Bidwell, manager): Lamb and Shannon began a week's engagement Oct. 24. Their new play, Money-Bags, is an attractive comedy, pure in moral and healthy in tone, and the company supporting the two stars is an excellent one; but notwithstanding all this, business has not been good during the week. This may possibly be accounted for by the fact that the leading members are not familiar to our public as stars; while the entertainment given at the other house, beside being similar in character, is interspersed by a company well known and popular. John E. Luce, 29th, in his comedy of Fun in a Boarding School.

Items: The French Opera company has arrived, and everything is in readiness for the opening, 6th. La Juive, Rigoletto and William Tell will be the first operas produced. The box sheet is now open and prospects look bright.—The Grand Opera House opens its doors 29th, with Brown and Lennox company, in My Partner. Inasmuch as the play was produced here last season, with Aldrich and Parsloe in the cast, it is not to be expected this company will do a large business. The box office opened Oct. 26, with popular John H. Conniff presiding. After this engagement the theatre will probably be closed for a short period, preceding the appearance of Marion Elmore.—W. W. Cole's circus began a four days stay here 26th. Attendance was only fair on the opening night, but will doubtless improve later.—Frank Small, agent for James O'Neill, has been in town for several days. Frank is a New Orleans boy, and has been well entertained by his many friends here. He is growing new hair.—Mr. Crouse, business manager for Salsbury's Troubadours, has been quite sick during his stay here.—Miss Hunter, of the same party, has been suffering from hoarseness and a bad cold, but is improving.—Batcheller and Doris' Inter-Ocean circus is billed for 19th.

BROOKLYN.

Modjeska made her r'entree in Frou Frou at the Park on Monday night, after an absence of three years, and was received by an audience that fairly packed the house. Her welcome was most enthusiastic. She gave an admirable portrayal of the volatile Gilberte, which evoked long and continued applause. Maurice Barrymore made an excellent Henri De Sartorys, his acting in the fourth act being exceptionally fine. G. H. Griffiths, as the old *roue* of a father, gave some old time acting that in one act forced him to return in the middle of the scene and acknowledge the plaudits of the audience. The company supporting Modjeska is a good one in every respect. On Tuesday night Marie Stuart was presented. The repertoire for the week embraces Camille, Rosalind and Juliet. Next week Colonel Sinn waves The Black Flag.

Olivette, by the Philadelphia Church Choir company, has been playing to fair audiences during the present week. Eugene Clarke, W. H. West, Bessie Grey and Elma Delaro are old favorites in Brooklyn. Next week, Ada Dyas.

At Haverly's The World has drawn large audiences, its scenic splendors—especially the raft scene—exciting considerable attention. The former Brooklyn favorite, J. M. Hardie, made his first appearance with the troupe as Sir Clement Huntingford, and gave an exceptionally fine and manly delineation of the character. The rest of the cast were fair. Next week, Kiralfys' Black Crook.

Hyde and Behman's Theatre presents a very strong attraction this week in Joseph Proctor, who for two generations has enacted the Jibbenainosay. He is well supported by Annie Proctor. A band of wild Comanche Indians are also in the troupe. To all these attractions is added a first class olio. "Standing room only" has been the rule thus far.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Sam'l of Posen is playing to crowded houses this week. The World next week;

Lee Avenue Academy of Music: Anthony and Ellis combination, in Uncle Tom's Cabin, is the attraction this week, to good houses.

CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): Frank Mordaunt, in Old Shipmates, Oct. 20 and 21 to fair business. The piece is bright and sparkling, and the star and company were well received.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Rose Eytinge opened Oct. 24 for five nights, and all indications point to excellent business. She had an enthusiastic reception in Cheyenne last night. Standing room only at eight o'clock.

Items: The Opera House was closed all last week.—Frank Rhea's benefit on Thursday evening was a success financially, but too much amateur to be appreciated.

LEADVILLE.

Tabor Opera House (J. H. Crogg, manager): Milton Nobles opened Oct. 23, in Interviews, to a good house notwithstanding a mistake made by his agent in advancing the price on reserved seats, but which was reduced on the arrival of Mr. Nobles, to standard rates. Dollie Nobles, who was sick before her coming here, managed to go through her part on the opening night, but was unable to appear the following evening, her part being taken by Miss Weidman, who filled it in a most creditable manner. Man of the People and Phœnix will fill out the week. Business on the second night not quite as good as on first.

Globe Theatre (M. Goldsmith, manager): Pink Dominos, with J. W. Jennings in the principle role, was put on for the first time on Monday night; but owing to a relapse of Belle Miller, who it was thought had sufficiently recovered from her sickness of last week to play the leading part, The Russian Slave was substituted. New faces in the olio, Mrs. Freddie Peasley and Fernando Fleury.

Items: A dramatic paper says that a Miss Friedman has left Milton Nobles, company and returned to New York. Mr. N. says he was not aware that a lady by that name was a member of his organization. Miss Wiedman, whose name is similar to that published, is still with the company and doing some good work in whatever character she is cast.—Rose Eytinge's agent has telegraphed for dates and will open on the 2d, for three nights at the Tabor.—J. W. Jennings, whose four weeks' engagement at the Globe close on the 30th, has appeared in a variety of characters, which shows him to be a very versatile actor.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager): Carrie Swain, in Cad, the Tomboy, Oct 23. Large audience. Miss Swain was three times recalled. The company with one or two exceptions was first class. Ensign Comedy company, in Rooms To Rent, 7th; George S. Knight, in Otto, 14th.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): The Boston Miniature Opera company, which sang Oct. 23 and 24, gave Patience and Billee Taylor, as well as larger people could have done. We were led to expect great things from Haverly's Merry War company, which appeared 26th and 27th, but the performances were only fair, the chorus was weak but shapely, and of the principals, only Amy Gordon and Fitzgerald are worthy of mention, the former doing some very fine singing. Business was large. Modjeska's appearance 28th, was an ovation, the house was filled, at raised prices, with an audience that was completely carried away. Adrienne was the play. Annie Pixley, 3d; The World, 4th; Esmeralda, 9th; Nilsson, 10th; Maggie Mitchell, 13th.

Grand Opera House (Clark Peck, proprietor): The Galley Slave closed last week with a fine performance to fair business. The Fieldings and a fair variety support, gave Josh Z. Beck Oct. 23 and 24, to medium sized audiences. The mesmerism of Prof. Kennedy was the most interesting part of the play. Maurice Grau's French Opera company, with Theo as the bright particular star, drew a large and brilliant audience 25th. The Vokes Family appear 4th; local dramatic, 9th; Chimes of Normandy, 16th, 17th, 18th; Equine Paradox, 2d, for a week; Barry and Fay follow in Muldoon's Picnic.

American Theatre (Press Eldridge manager): The only first class variety theatre we ever had here still draws large houses. This week: Hen and Billy Clarke, The Burlesque Three—Cerini, Peters and Ada Page; Farren and Ryan, Suydan Brothers and Minnie Santon.

Item: Correspondents in New Haven should be taken to task. There are eight, and of them six, to my certain knowledge, never speak to a manager except to ask admission at the door. Truly the managers' good nature is elastic.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Sam Hague's British Operatic Minstrels, Oct. 27, to light house. The novelty of this entertainment is wonderfully pleasing. The olio is beyond comparison with any minstrel company that ever visited our city.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Oct. 25, Litta Concert company, to very light business. 28th, Herne's Hearts of Oak to a large and delighted audience. Next week, Equine Paradox.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnston, manager): Ada Gray, supported by Watkins' Fifth Avenue company, appeared on Oct. 25 in East Lynne. Miss Gray was called before the curtain at the end of each act by the large audience. John A. Stevens opened for two nights and matinee, 27th and 28th, gave an excellent performance of Unknown to a very large audience. Ford's Opera company 2d, 3d and 4th.

ILLINOIS.

ALTON.

City Hall (James MacNulty, manager): McEvoy's new Hibernicon, Oct. 26, to a well filled house. Bookings: Hi Henry's Minstrels, 2d; Draper's Boston Double Uncle Tom company, 10th; Whiteley's Hidden Hand company, 17th.

Items: The new Opera House will seat one thousand.—The New Orleans Jubilee troupe agent was here the past week.—McEvoy claims to have a "big" sensational drama for next season.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Never more crowded than Oct. 24, when the Harris Comedy company presented Mrs. Partington, even standing room commanding a premium. Charles Fostelle as Mrs. Partington created great enthusiasm. Stevens' Opera company in Jolly Bachelors, 2d; Jollities in Electrical Doll, 3d; Baron Seaman, the magician, 6th and 7th; Mr. and Mrs. McKee Rankin in The Danites, 9th; Charlotte Thompson, 10th.

FREEPORT.

Wilcoxon's Opera House: The Jollities came Oct. 23, to crowded house; people well pleased. John Dillon, 25th, in States Attorney, to good business.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Anthony and Ellis' Uncle Tom company Oct. 26, to good house. Robson and Crane, 4th.

Item: The business at the Opera House for this season has been unusually large, the receipts being greatly in excess of last year.

ROCKFORD.

New Opera House (J. P. Norman, manager): Katie Putnam delighted a large audience in Lena, the Madcap, Oct. 20, and another jolly crowd enjoyed Atkinson's Jollities, 21st. Mary Anderson, 23d, gave her charming impersonation of Parthenia to a large house. Madison Square company in Esmeralda, 3d.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Leavitt and Pastor's company played Oct. 19, to a good house McEvoy's Hibernicon appeared afternoon and evening of 21st to large crowds. Anthony and Ellis' Uncle Tom's party, company A, came 23d, to a large audience. Charles Fostelle and William Harris' company presented Mrs. Partington, 25th, to fair business. Mary Anderson, 2d; Athinson's Jollities, 4th, and McKee Rankin, 8th.

STERLING.

Academy of Music (Eugene Scates, manager): Corinne Oct. 17, to a fair audience. Fay Templeton in Mascotte, 1st; Madison Square Theatre company in Esmeralda, 6th; Kellogg-Brignoli Concert company 15th.

INDIANA.

BRAZIL.

Turner's Hall (Abe Turner, manager): Rentfrew's Pathfinders appeared Oct. 28th. Every seat in the house was sold in advance.

COLUMBUS.

Opera House (John Doup, manager): Oct. 21, John H. Havlin's Fogg's Ferry, with Carrie Stuart as Chip, to large business, notwithstanding a large political meeting as a counter attraction. Tony Denier's Humpty Dumpty, 9th.

Item: The veteran Colonel J. H. Rice, ahead of the Wallace Villa combination called upon THE MIRROR correspondent last Sunday. He reports business good—in fact so good that he will pilot his troupe into Iowa and Missouri this season.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Pearl Eytinge was billed for first three nights of the week, but cancelled for good reasons. Louis Baum's Maid of Arran Oct. 26, 27 and 28. The attendance was not as good as the merits of the company and play deserved. Kate Claxton and Barney McAuley are underlined for the week of 6th.

Grand Opera House (J. B. and G. A. Dickson, managers): Barlow and Wilson's Minstrels did a paying business Oct. 23 and 24. The new company is composed of the best material in the profession. The standard jokes are well handled, and many new ones introduced. The Hanlons in Le Voyage en Suisse the last three nights of the week, were a great success. The explosion of the sleeping car was very fine, but a shortening up of the time table indicated a desire to catch the eleven o'clock train West Saturday night. Strakosch's English Opera company, with Zelda Seguin-Wallace as the star, is billed for the 30th, 31st and 1st, and Buffalo Bill 2d, 3d and 4th.

Zoo Theatre (Gilmore and Whallen, proprietors): The Gold Mine, as usual, put money into the pockets of the proprietors last week. The new faces this week are: Murphy and Mills, Dooley and Sheehan, Frank Gibson, Al Devaney, Wardell, Caldwell and Ritchey, Melrose Sisters, Mary Raymond and Alice Evans.

LA FAYETTE.

Opera House (F. E. D. McGinley, manager): Oct. 25, Sullivan combination gave a very light performance, their manager and several of the troupe having left them. 26th, Barlow and Wilson's Minstrels. The minstrels assisted in the ceremonies of laying the cornerstone for the new Court House, and were rewarded with a house filled to overflowing. 27th, Marion Elmore, in Chispa. Fair attendance.

LA PORTE.

Opera House (Huntsman Lay & Co., proprietors): Kieding and Ruppert's Dramatic combination presented Blow for Blow, Oct. 24. This was the worst blow theatre goers of this city ever received. Ten dollar house.

PERU.

Concord Hall (Clark and Rademaker, managers): This house which had been closed for some time was reopened by the above managers with Robert McWade in Rip Van Winkle, Oct. 19. Business only fair. Henry Belmar and company, 20th and 21st, to very slim houses. Company poor. The Pathfinders put in an appearance 24th, giving an excellent entertainment to a happy and good size audience.

WABASH.

Harters' Opera House (Harter Brothers, managers): Hi Henry's Minstrels, Oct. 26. Because of other attractions they had a small house, though deserving a better.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Hess Acme Opera company came Oct. 24 and 25 in Chimes and Bohemian Girl to fine business. Miss St. Quinten scored a hit as Serpolette, and Miss Carrington as Arline made an excellent impression. Anthony and Ellis' U. T. company to moderately good business 27th. Fay Templeton Opera company 3d and 4th.

Items: C. D. Hess made partial arrangements with Manager Duncan for the early reappearance here of his opera company.—Adelaide Randall severed her connection with the Hess company during their engagement here. For what reason your correspondent was unable to learn.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Fay Templeton in Olivette Oct. 20 to good business. Hess Opera company in Fra Diavola 23d; an excellent entertainment to fair business.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Atkinson's Jollities came Oct. 25 to a well pleased audience. Jesse James, the Bandit King 27th. Booked: Forbes' Dramatic company 2d, 3d and 4th. Charlotte Thompson 8th.

Item: One hour after the sale of seats commenced for Mary Anderson Oct 30, 600 were sold. Excursion trains were run to the city.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Hess Acme Opera company came Oct. 21 in Maritana to matinee and Martha in evening to good business. Fred Warde came 23d in Damon and Pythias for benefit of Apollo Lodge No. 41 to big business and 24th in Virginius to a fair sized audience. John Dillon in States Attorney 26th to good business. John is as witty as ever; company very mild. The Y. M. L. Association's course of entertainments opens 2d with Robson and Crane in Two Dromio's. Booked: Thatcher, Primrose and West's minstrels 5th; Jeannie Winston's Comic Opera company 13th and 14th, Taken from Life 15th and 16th Julia Hunt 17th and 18th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Whiteley's Dramatic company supporting Ida Lewis, week of Oct. 16, presenting Jane Eyre, Sea of Ice, Blow for Blow, Two Orphans, Frou Frou, and Child of the People to a succession of good houses, and making an excellent impression. Fay Templeton in Patience 6th; Thatcher, Primrose and West's Minstrels 11th.

IOWA CITY.

Opera House (J. W. Coldren, manager): Borden and Healy Opera company cancelled. There is nothing booked until Nov. 16. Charles Forbes Dramatic company with Ben Cotton for three nights and matinee.

Items: Managers in the West had better look out for one J. H. Borden, representing himself as manager of the Borden and Healy Comedy company. He is a first class fraud, having victimized the papers and hotels here for about $20.

OTTUMWA.

Lewis Opera House (R. Sutton manager): Corinne Merriemakers Oct. 25 to fair business. Hess Acme Opera company 26th and Beard's New Orleans minstrels 27th to large business.

KANSAS.

LAWRENCE.

Bowersock Opera House (J. D. Bowersock, proprietor: Square Man combination Oct. 23, to splendid business. Mason and Morgan's U. T. C., 25th; the company is inferior, even for an Uncle Tom rig.

MAINE.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Gilmore's Band came Oct. 24, giving a grand entertainment to a large audience. C. H. Smith's Furnished Rooms, 28th, to a good house. The singing of Topsy Venn was specially pleasing.

WATERVILLE.

City Hall (Frank Estes, manager): Fanny Kellogg Grand Concert company Oct. 24, to a large and fashionable audience. Gilmore's Band and Concert company, 27th, to fair business.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): Tennessee Jubilee Singers gave a Concert Oct. 22, to a well deserved small house. Nell Burgess, 28th, gave Josiah Allen's wife, for the first time this season, to a small house. Cause, an $800,000 fire.

Opera House (Charles H. Baxter, manager): New faces this week: Edwards and White, Jerry Cohan and wife. Retained: Sellon and Burns, Maggie Bursell, Bert Watson, Annie Howard and Andy Leavitt, Jr.

Items: Mrs. E. Humprey Allen, of Boston, sang at a private concert here 27th.—Treasurer Borden had a narrow escape with his life one day last week by an explosion of naphtha. He had a badly burned arm. Lotta's case came up in the Supreme Judicial Court 27th, and was submitted on briefs. No decision yet.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Topsy Venn, in Furnished Rooms, Oct. 25, to a fair sized audience. J. Cheever Goodwin was in the audience, and will rewrite the fourth act. Hazel Kirke, with Belle Archer as Hazel Kirke, 25th, to a full house; handsome souvenir programmes were presented to the ladies, accompanied by a button-hole bouquet. Tom Thumb combination 2d, 3d and 4th.

Music Hall (Simons and Emery, lessees): Carrie Swain, in Cad, Oct. 25 and 26, to packed houses. The Jollities 2d.

LYNN.

Music Hall (J. F. Rock, lessee and manager): Annie Pixley, in Zara, to good business, Oct. 25. The lady is seen to much better advantage in this play than in M'liss. Mr. Stoddard delivered his first lecture, "Notes from the Netherlands," to large house 27th. Professor Carpenter, the mesmerist, filled up up the remaining dates at this house for the week, appearing 23d, 24th, 26th, 28th, to rather poor business.

Odd Fellows' Hall: Third Concert in Hood Course, Oct. 25, to good house.

Items: Manager Robert Fulford compliments THE MIRROR as being the first in rank among the dramatic papers of the country.—H. F. Moore, formerly of this city, has been doing a very clever act, in lightning crayon drawing at a variety theatre in Boston.

MICHIGAN.

BIG RAPIDS.

Opera House (T. W. Adams, manager): Bell's Brilliants, Oct. 26 and 27, had a fair business the first evening.

DETROIT.

The event of the past week was the appearance of Minnie Maddern at the Detroit, to a large and enthusiastic audiences. She quite won her way to the hearts of the public and more than one was heard to say: "God bless her little red head." George H. Adams' Humpty Dumpty, 2d, 3d and 4th; Pat Rooney cambination 6th

The Gorman Opera company, with Taglia pietra, gave five performances at Whitney's, to good business. John T. Raymond Oct. 30, followed by Hazel Kirke 6th.

Leavitt's All Star company played to crowded houses at Manager White's Park Theatre. Leavitt and Pastor's combination week of Oct. 30.

Emma Thursby and company were greeted by a large audience at the Music Hall Oct. 23. The concert was under the management of Mr. Darby, of Toledo, who will bring the Kellogg-Brignoli company 6th.

H. L. Cleveland has abandoned his project of managing a company and left on Oct. 27, to join the Fay Templeton company as tenor, playing the Duke in Olivette, Captain Flapped in Billee Taylor, and Samuel in Pirates of Penzance. His many friends here wish him success.

J. L. Ashton has left the Belmer company and returned to Detroit. He desires to start out with the Limekiln Club.

Joe Levy, the flattering, was in town Oct. 26. Quilter and Goldrich joined Leavitt and Pastor here 30th.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Minnie Maddern, in Fogg's Ferry, Oct. 21, to good business. Bell's Brilliants, 23d; small house. Harry Meredith's Ranch 10, to good business. Madison Square Hazel Kirke (original company), 25th, drew one of the largest and most fashionable houses of the season. Janauschek, in Mother and Son, 27th, to large and appreciative audience.

Bordwell's Opera House (Warren Bordwell, manager): A good variety company has drawn full houses all the week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): This house was crowded to the doors, Oct. 24, to witness the presentation of Hazel Kirke, by the original Madison Square company. This play has lost none of its popularity with our people, notwithstanding this was its third production here. The receipts were about $700. 25th and 26th, Manchester and Jennings' Specialty company gave a fair variety performance to small business. Magee and Allen and Levino and Dillon, in their specialties were the best features of the programme. 27th and 28th, Julia A. Hunt in Sydney Rosenfeld's Florinel, to fair house. Miss Hunt, in the title role, showed herself to be an actress of considerable merit. The supporting company sustained their roles in a creditable manner. 4th and 6th, Big Four company. 7th, Duff's Passing Regiment company; 8th, Kellogg Brignoli Concert company.

Redmond's Grand (E. P. Thayer, manager): Janauschek, supported by a fair company played Mary Stuart to large business, Oct. 23. This was her first appearance in three years. 26th, Thatcher, Primrose and Wests' Minstrels gave a very fine entertainment to a large and appreciative audience. They return 28th.

Items: Smith's Opera House has done a good business this week, and the entertainment offered is a good one. Next week, the Leonzo Brothers, in Avenged.—Palmer and Snelbaker's variety stranded here on the 23d. The company was organized early in Oct., at Albion, by Frank Cooper and Dan F. Lyons, these parties claiming to be J. H. Palmer and D. L. Snelbaker (people well known in the variety profession), and it was under this pretence that they engaged their talent. The company held together just twenty days, when the managers skipped to Detroit. The members of the company say that they had played to good paying business since the organization, and there was no excuse for the managers not paying salaries. There were twenty-three people stranded here, but the greater number of them have left town, going to Chicago, Detroit and Toledo.—Powers' Opera House now has a green room.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Janauschek in Bleak House, Oct. 25, to big business.

Kalamazoo Opera House (F. H. Chase, manager): Thatcher, Primrose and West's Minstrels, Oct. 25, to good house.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Hazel Kirke, Oct 23, to good house; Janauschek, in Mother and Son, 24th, to crowded house; Thatcher, Primrose and West's Minstrels, 27th, to good business.

MINNESOTA.

MINNEAPOLIS.

Academy of Music: Den Thompson, in Joshua Whitcomb, Oct. 23d, week, to full houses. Margaret Mather, week of 30th; States Attorney, 6th and 7th; A Square Man, 9th, 10th and 11th.

Pence Opera House: Neck or Nothing has been given during the entire week of Oct. 23, to good business. Booked: Giralda; or, The Miller's Wife, week of 30th.

Items: The Syndicate Opera House progresses at a rate insuring its completion by Feb. 1. It is one of the handsomest and best arranged buildings in the West.—George F. Bird made his first appearance in the Pence company last week and made a good hit.—The present McAllister company is the strongest stock ever in this city.

ST. PAUL.

Opera House (Charles Hains, manager): Margaret Mather was greeted with crowded houses nightly, week Oct. 23. No artiste that has appeared before a St. Paul audience ever met with a more enthusiastic and flattering reception. Miss Mather made a great hit in the part of Juliet, eliciting a perfect furore of applause and seven enthusiastic calls. Salvini, as Romeo, displayed marked dramatic ability, yet did not quite meet the expectations of the audience. Milnes Levick's impersonation of Mercutio, was admirably given and heartily applauded. In The Lady of Lyons, Miss Mather's beautiful portrayal of the character of Pauline, was all that could be wished. As Leah, she displayed greater dramatic power than many expected. Her forceful denunciation in the so called curse scene was an artistic triumph. Levick as Nathan was excellent. As Rosalind, Miss Mather fairly captivated the audience. John Dillon, in States Attorney, 2d, 3d and 4th; J. M. Hill's Square Man combination 6th, 7th and 8th; Parson Milu 9th, 10th and 11th.

Wood's Opera House (Col. J. H. Wood, manager): The attraction, week of Oct. 23, has been C. W. Barry in Escaped from Sing Sing, ably supported by Effie Johns and the regular company. The piece drew well. Coming week: C. W. Barry in Broken Fetters.

Conley's Varieties: Good week's business. Several new stars engaged for coming week.

MISSOURI.

ST. JOSEPH.

Rose Eytinge Oct 19, in the Princess of Paris, was enthusiastically received by a large audience. The Square Man combination had fair business 25th.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Rose Eytinge, supported by a good company, appeared Oct. 20 and 21, in Led Astray, Princess of Paris (at matinee), and Oliver Twist. Business good. Miss Eytinge was several times recalled. Frederick Warde 3d and 4th, and the Corinne Merriemakers 10th and 11th.

Academy (J. G. Nugent, manager): Good houses are the rule here, and an excellent bill is given nightly.

NEW HAMPSHIRE.

KEENE.

City Hall (C. F. Rowell, manager): Oliver Doud Byron played Across the Continent to a good house Oct. 23. Washburn's Last Sensation played to poor business 26th.

MANCHESTER.

Opera House (E. W. Harrington, manager): Annie Pixley, a great favorite here, drew a packed house, Oct. 23. Zara did not seem to please quite as well as M'liss. The Madison Square company, in Hazel Kirke, drew a fair audience 25th. The Palmer-Ulmer Danites company returned 27th and played to a good audience.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Kiralfy Brothers' Around the World company played to large business Oct. 23, 24 and 25. The ballet as a whole was not well drilled, and the cast of the play was only fair. Roland Reed appeared in Cheek remainder of week, and gave a very pleasing performance to light houses. 1st and 2d Callender's Consolidated Minstrels: 3d and 4th, the Fieldings.

Tweddle Opera House (P. J. Callan, manager): Oct. 24 and 25, Duprez and Benedict's Minstrels gave a very poor performance to small receipts. 28th, Emma Thursby Concert company appeared before a good sized audience and gave evident satisfaction; 2d, Hyde and Beaman's Consolidation in the Two Johns.

Music Hall (George E. Oliver, manager): The much talked of star course was opened Oct. 26 by the Kellogg Brignoli Concert company before a large and brilliant audience, a large proportion of which thought that the singing could have been much improved upon. 2d, Theodore Thomas, second attraction in the course. 3d and 4th, Carrie Swain as Cad, the Tomboy.

Levantine's Theatre (F. F. Levantine, manager): Week of 23d Lester and Allen and John W. Ransone in Across the Atlantic to good business; 30th, week, Carlo Curti's Roman Students.

Item: Frank Karrington, a well known and popular Albanian, has been secured by the Madison Square management to play leading roles.

BUFFALO.

Academy of Music (Meech Brothers, managers): Kate Claxton Oct. 23, three nights, drew good sized audiences. The Boston Ideals, last half of the week, were heartily received. Lawrence Barrett opened in Richelieu 30th, and was, as usual, favored with a large house. 6th, Emmet.

St. James Hall (Thomas Carr, manager): Oct. 23 and 24, Leavitt's Gigantean Minstrels drew two large houses; 26th, 27th and 28th, Adams' Humpty Dumpty drew very fair crowds.

Wahle's Opera House (Emil Wahle, manager): Oct. 23, 24 and 25, Katherine Rogers played to moderate houses. She should have drawn better, but counter attractions were heavy. 26th, Miss Thursby gave one of her delightful concerts; 30th, Miss Ada Dyas opened to good house in An Unequal Match.

The Adelphi (Joe Lang, manager): The Rentz Santley troupe, week Oct. 23, did the largest business of the season. Manchester and Jennings opened 30th to the usual jam.

BATAVIA.

Opera House (H. C. Ferren, manager): Adams' Pantomime company Oct. 25 to a packed house. They give a fine entertainment.

HARLEM.

Mount Morris Theatre (Hamilton and Chandler, proprietors): The Irish American closed last Saturday night after an extraordinary run. Evans, Bryant and Hoey's Meteors opened 30th, to a good house. Special note should be made of the French Twin Sisters, who still remain the popular favorites of the day. The entertainment ended with the highly amusing farce of The Book Agent. Next week, Minnie Palmer.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): The Meteors Oct. 21 to fair business; Calender's Consolidated Colored Minstrels 23d, Leavitt's Gigantean Minstrels 25th, both to crowded houses. The difference in the cash receipts at these two entertainments amounted to only $1.50. Jumbo Davis 2d, William Stafford 3d, in Merchant of Venice.

Item: George Cooper, with Calender's Minstrels, received a severe scalp wound by the falling of a border just previous to the beginning of their performance.

KINGSTON.

Music Hall (W. H. Freer, manager): Clarke's Fifth Avenue company gave a fair presentation of the Ticket of Leave Man Oct. 28 to a good house. Performance grand. Miss Markoe will play Chiquita, or the Wild Flower of Mexico 2d.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Callender's Colored Minstrels gave excellent performance Oct. 27 before a full house. Wilbur Opera company in Mascotte 3d.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Wilbur Opera company presented Olivette Oct. 27 to a large and appreciative audience. Madison Square company 28th, to a small but well pleased audience. Leavitt's Gigantean minstrels 2d; Jumbo Davis 6th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leatchford, manager): The Boston Ideals Oct. 25 to standing room only, presenting Fatinitza at the matinee and Patience in the evening. Callender's Consolidated Colored Minstrels 26th to large house. The setting of the stage for the first part was very fine. Wilbur Opera company 30th, three nights.

Grand Opera House (P. H. Lehnen, manager): Maffitt and Bartholomew's Pantomime troupe closed a five nights' engagement Oct. 27; good business. The performance did not call forth much praise. Gigantean Minstrels 28th to fine house and presented several features which were well received. Collier's Lights o' London 30th.

Museum (G. N. Hotchkin, proprietor): The Hotchkin Family were the attraction past week and drew fine houses.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): The Meteors (Evans, Bryant and Hoey) gave a fine bill to a good house Oct. 27; Evans as the Book Agent is great; ditto Bryant and Hoey in their specialties. Hyde and Behman's Specialty company in The Two Johns 1st.

SYRACUSE.

Wieting Opera House (P. H. Lehman, manager): Boston Ideal Opera troupe in Patience and the Bohemian Girl to immense business. A better rendition of the operas was never given in Syracuse. Had they remained for a week, equally large houses would have greeted them. Remainder of the week was filled out by the Collier Lights o' London combination. The company are not altogether satisfactory. Some are good, some bad and some "awfully awful," among the latter being Louis Adkins, as Harold, and Joan Goodrich as Hetty. The play was most elaborately produced in point of scenery, and reflects the highest credit on the management. Business was enormous.

Grand Opera House (E. J. Watson, manager): George Adams and his Humpty Dumpty company Oct. 24 to large business in the face of big opposition. 26th, Evans, Bryant and Hoey's Meteors played to a fair audience. This troupe promise much, but give little. Harry McAvoy and Emma Rogers do a sketch that must certainly be in the centennial year of its existence. Their closing sketch, the Book Agent, is a very ancient affair, and the less said of the whole troupe the better. Callender's Consolidated minstrels did an immense business 25th, and gave great satisfaction.

Items: Improvements at the Grand are soon to be made.—The Geistinger Opera troupe will play at the Wieting Opera House 10th and 11th.—One of Callender's Minstrels was arrested at Oswego on Friday last for lounging.—A new drama (very novel) is soon to be produced in this city, entitled Two Souls With But a Single Thought. Manager Lehmen is to be leading man, and C. Adel Daniels leading lady. Active rehearsals have been in progress for the past year and a half, and it is said both of the above people are well up in their parts. For particulars see small bills.

TROY.

Griswold Opera House (S. M. Hickey, manager): Joseph Murphy came Oct. 23, 24 and 25 to very large business, as did also Kiralfys' Around the World 26th, 27th and 28th. Minnie Palmer 2d, 3d and 4th.

Rand's Opera House (Gardner Rand, manager): Duprez and Benedict's minstrels had fair attendance Oct. 23. Howorth's Hibernicon drew good houses 26th, 27th and 28th. Hyde and Behman's Comedy company 3d.

Grand Central Theatre (Peter Curley, manager): Business fair. A female first part, with an excellent variety olio, constitutes the attraction.

Items: S. M. Hickey, of the Opera House, arrived in the city 28th, having been on a tour with the Barry and Fay combination. He reports business large.—Matinees at the Griswold are very largely attended every Saturday. The collar girls, of which there are many in this city, turn out in full force, some of them waiting two hours for the doors to open.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Oct. 23 George H. Adams' Humpty Dumpty company gave a very excellent performance to a large audience; 27th, the Kellogg-Brignoli Concert company opened the lecture course with a fine concert—first and fourth acts of Il Trovatore in costume. 28th, Joseph Murphy in Kerry Gow to a big house. 6th, Hyde and Behman's Specialty company.

Item: Signor Tomasi, who came to this country a short time ago to perfect the musical requirements for the presentation of Gilbert and Sullivan's new opera, came to Utica for the purpose of directing the music of the Kellogg Brignoli company. Signor Tomasi paid the old Utica band orchestra a very flattering compliment for the manner in which it handled the exceedingly difficult music of Il Trovatore, some of which had to be transposed at sight while being played, to meet the voices of the singers.

WATERTOWN.

Washington Hall (L. C. Greenleaf, manager): No amusements for past two weeks, insuring a good house to Joseph Murphy in Kerry Gow Oct. 31 and Harry Webber in Nip and Tuck 1st. Remenyi Concert company 3d.

Item: Washington Hall, in spite of rumor to the contrary, will remain open.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): Esmeralda Oct. 23 to crowded house. The most enjoyable entertainment up to date. The stage settings were elegant. Barry and Fay's Irish Aristocracy 26th to an overflowing house. The buttons flew in every direction. Barney McAuley gave us The Jerseyman 27th. Bad weather; attendance small. Through personal consideration, McAuley was called before the curtain. The play failed to "catch on."

BELLEFONTAINE.

Grand Opera House (Grand Opera House company, managers): Westeyer's Tourists came Oct. 23 to fair business and well-pleased audience. Billed: C. H. Smith's Boston Double U. T. C., 31st; Charles A. Gardner as Karl 4th.

CANTON.

Opera House (Louis Schaefer, proprietor): Oct. 23, Alice Oates to very good business;

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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The New York Mirror has the Largest Dramatic Circulation in America.

SATURDAY night a memorable event took place at a prominent Fifth Avenue club. The Lotos eaters dined Charles Wyndham and Bronson Howard. The clever comedy actor and the brilliant comedy writer made excellent speeches, which THE MIRROR would give in full if it had the space to spare this week. The compliment was a graceful one and every one present from Whitelaw Reid, who presided in his charming manner, to Lester Wallack, who patted Wyndham on the shoulder and got his back scratched in return, contributed to the good feeling that existed on this occasion. Such marks of honor to stage people bring honor upon the stage as well, and therefore their more frequent recurrence is desirable.

IT is tolerably well vouched for that Nero fiddled while Rome burned to ashes. Manager Abbey behaved better than Nero. He whistled and smoked a fine Havana cigar, and when the bonfire which his theatre made was over, he went to bed, like a sensible man, and awoke ready to rearrange Mrs. Langtry's debut at Lester Wallack's Theatre. Such sublime coolness is rare indeed.

The Park Theatre Fire.

Three days have passed since the Park Theatre fire, and it is still the chief topic of conversation in all parts of the city. The performance of the destructive element in Managers Abbey's beautiful house occasioned a greater interest than any other theatrical event in the history of the New York stage. The conflagration was so sudden and so near upon the hour when a brilliant audience was to assemble in the building, that it startled and excited the whole community. The daily papers, always unfriendly to theatrical interests, have attempted to create a panic by printing leaders calculated to alarm theatre-goers and prejudice them against all places of amusement. The rapidity with which the Park was consumed by the flames proves that it was an unsafe structure. Had the fire started three hours later and in precisely the same manner, there is little doubt that a terrible loss of life would have ensued; for escape, with every avenue of exit cut off, would have been impossible. But the dailies should not lose sight of the fact that the disaster took place at five o'clock in the afternoon, when the auditorium was empty, and that it has no possible connection with the other theatres of this city, which have been pronounced by the authorities as safe as skillful construction and protective apparatus can make them.

We have not heard a dissenting voice amidst the clamor of popular sympathy expressed for Manager Abbey's loss and the disappointment suffered by his English star. The sentiment is not misplaced, for the manager's misfortune is surrounded by peculiarly trying circumstances. He has shown coolness and pluck, however, and with that fervid spirit of enterprise characteristic of American theatrical directors, has prepared for Mrs. Langtry's appearance at Wallack's, a theatre better suited to her requirements than the Park would have been. The engagement is also fortunate for Mr. Wallack, as it will add to the prestige of his theatre. Mr. Abbey puts his loss at a figure in the neighborhood of $100,000. This will scarcely cover it. The Park was rented for the greater part of the season to combinations at an average rental of $2 000 a week, which would have ensured a handsome profit. That must be also credited to the loss account. But even if Manager Abbey's financial resources were seriously crippled by the fire, he would still be able to fulfil his contracts with Mrs. Langtry and Nilsson, for telegrams from wealthy theatrical men all over the country expressing sympathy and begging him to draw upon them for any amount, have poured in incessantly. This substantial professional generosity is a splendid thing, and although Manager Abbey has plenty of means at his command and does not need any assistance, he is none the less grateful for these bright fraternal tokens shining in the dark. Among what other class of business men would scores come forward and place their bank accounts at the disposal of a rival?

Sadder than the manager's heavy losses, and graver than Mrs. Langtry's disappointment, is the painful death of poor Harry Clark, the stage hand, in an hospital, from injuries received on Monday, and the tragic fate of Leo, another employe, who perished in the fierce flames. These men, who were noted for their sobriety and faithfulness, leave families that depended upon them solely for support. Mrs. Langtry, Lotta and others promptly arranged benefits for the unfortunate relatives. To relieve them from any immediate necessity, the Actors' Fund should advance a sufficient amount, for the cases are surely such as have a claim upon its beneficence.

Chiefly is the conflagration to be regretted on account of the men who met their death in it. Viewed from another and a dispassionate standpoint, it was a blessing, as the possibility of a horrible holocaust was probably prevented thereby. A repetition of the awful Brooklyn tragedy would not only shock and bereave the community, but completely paralyze theatrical business as well. The demolition of the Park, therefore, may have served a beneficial end. It has injured receipts in this city some, but not much. On Monday night the houses fell off, and Tuesday they were even lighter; but the timidity fostered in the public breast by the alarmists of the daily press will be forgotten in a week, when confidence will be entirely restored. Our managers need not be despondent, therefore, in this regard.

Now that the Park is gone, all the theatres in New York are quite safe, except one. We refer to the 'Rookery," which was condemned by Chief Gicquel months ago. The house remains in the same dangerous condition as then, and at the present time is nightly visited by a large number of people. The fire department have examined the place and pronounced it a tinder-box; but through official negligence or the political influence of the manager, the proper authorities have not seen that it is closed up, rebuilt or torn down. The æsthetic paper on the interior walls of the "Rookery" covers a flimsy and inflammable structure. The floor of the auditorium is stretched over a cellar which is littered with truck that will burn like pitch. The stage is reached by a narrow alley, which the slightest obstruction would render useless. Light curtains flap over the doorways to kindle flames that would soon reduce the flue, that is falsely called by its owner a lobby to ashes. A spark from a workman's pipe, an unprotected gas-jet, or an overheated furnace would start the fire crackling and sizzling and consume the "Rookery" in a shorter time than it took to gut the Park, which, dangerous as it was, was safe in comparison with the theatre yet unburnt. If the conflagration occurred with the seats full of people, not fifty could get out, under the most favorable circumstances. The rest would be killed like rats in a trap.

The manager of the "Rookery" is as insolent and defiant as if public opinion and legal authority did not exist. But because he is utterly reckless of the safety of his patrons, does it follow that the Building Department should be accessories before the fact to a dreadful catastrophe? They have had their duty pointed out—they must perform it or take the consequences. The "Rookery" should be made safe or shut up.

Elsewhere a vivid description of the burning of the Park appears. We also print a spirited illustration, drawn from sketches made by our own special artist, who was on the spot when the first alarm was sounded, which accurately pictures the startling scene viewed by the throng on Broadway when the fire was at its heighth. A drawing of the theatre as it appeared previous to the disaster and pictures of Manager Abbey and Mrs. Langtry are also given on the same page.

Gerry Meddling Again.

The clover hoof of the Society for the Prevention of Cruelty to Children was shown on the opening night of Rip Van Winkle at the Standard. On this occasion it trampled upon Linda De Costa and Maggie Gonzales, two little girls, who, as Alice and Hans, were to have sung a simple duet in the first act of the opera. A short time before the performance began, Mr. Gerry notified Managers Henderson and Carte that he would not allow the children to sing. Consequently one of Planquette's prettiest numbers was spoiled, the device of having the words spoken by the little ones and the tune played by the orchestra serving not so well as if the duet had been omitted altogether. Several times the children found it difficult to refrain from vocalizing, and once or twice Alfred Cellier had to shake his baton warningly at them when they dropped their monotonous chant and took up the air. It was quite evident to the audience that they suffered more from the restriction imposed by Mr. Gerry than they would if allowed to sing their duet steadily, with intervals for rest and refreshment, for six months.

The profession and the public have endured Mr. Gerry about long enough. His unwarrantable interference with children who appear on the stage for a living is outrageous, although he does act under the authority of a senseless and indefensible enactment. We do not hear of his meddling with the choir-boys who scream themselves hoarse in Trinity Church; or the little girls who roam our streets after sundown, learning to tread the paths of vice like their older sisters, the bedraggled night-hawks; or the wretched young slaves who swarm daily out of the slums upon our broad thoroughfares, begging and stealing to appease the greed of their lazy and villainous taskmasters.

Oh, no! Mr. Gerry finds very little attraction in practising his philanthropy among such children. He directs his kid-gloved attentions to the children of the stage, where the services of the newspapers are easily enlisted to secure the cheapest and widest sort of notoriety.

The Society for the Prevention of Children, if it underwent a radical reorganization, might become a useful, benevolent institution, and, as a Society for the Prevention of Cruelty to Children, send its officers forth into the highways and byways of the metropolis to ameliorate the condition of thousands of juveniles who are suffering from a variety of terrible abuses. Such a benevolent association would deserve hearty encouragement and substantial support. The Society over which Mr. Gerry presides is a nuisance requiring immediate abatement. It has caused too much annoyance already under the protecting shadow of the law. It is to the interest of the public, as well as the profession, that immediate steps shall be taken to limit or define the powers of this meddlesome Society. Its scope is entirely too broad. Immunity from its abominable interferences must be had as soon as possible.

Personal.

RUSSELL.—Lillian Russell has honestly won a position that places her ahead of all American comic opera stars. Both her singing and her acting continue to improve and she has by no means reached the limit of her powers yet. As Aline in The Sorcerer she is charming. Manager McCaull has got a treasure, and from what we know of his appreciative faculties, he intends to keep her.

CAUFMAN.—Alexander Caufman has been called to account.

LEHNEN.—Manager Phil Lehnen, of Syracuse, will shortly become a Benedict.

FORD.—Manager John T. Ford has been elected a member of the Baltimore City Councils.

PHILLIPPS.—Mathilde Phillipps rejoined the Boston Ideals last Saturday evening, at Buffalo.

WARREN.—Vinton's full length portrait of William Warren is pronounced a failure by Boston art critics.

RICHARDSON.—Hattie Richardson, lately with the Rice Surprise Party, is ill at her home in Chelsea, Mass.

THEO.—The vivacious Parisienne makes a tour of Cuba and Mexico before her reappearance in New York Feb. 1.

YOUNG.—The author of Pendragon is writing a play for Joseph Wheelock. It is to be finished by Jan. 1. Quick work.

MORSE.—Colonel Morse, of D'Oyly Carte's office, is one of the busiest men in town. He is always at work in his principal's interest.

RHEA.—Manager Chase's star has been invited to play Desdemona to McCullough's Othello, with Barrett as Iago and Anderson as Emilia, at the Cincinnati Shakespearean Festival.

ALBERY.—James Albery will arrive here in time to superintend the rehearsals of his play, Fete de Linotte, which Charles Wyndham will produce at the Union Square during his season there.

SMITH.—This week Sol Smith is playing Belin, in Miss Multon, with Clara Morris, at Boston. The part is one peculiarly suited to Mr. Smith's style, and he acts it with excellent effect.

MODJESKA.—A prominent citizen of New Haven fainted at the climax of the second act of Adrienne Lecouvreur. The unsympathetic attributed it to the close atmosphere of the auditorium.

VINCENT.—Helen Vincent has been in Paris one year perfecting herself in the dramatic art by a course of study with an eminent French professor. She will sail for New York on Saturday by the *Alaska*.

TRYON.—Colonel T. C. Tryon has assumed the business management of the Mount Morris Theatre, in place of George W. Stanhope, who has resigned. The new venture, by the way, is a most gratifying success.

BLANCHETT.—There is trouble brewing between C. E. Blanchett and the management of Haverly's Mastodons. Considerable feeling is manifested on both sides. The nature of the difficulty is purely of a personal nature, and therefore may not be published in detail.

LOGAN.—On Sunday night Celia Logan will deliver her very successful address on Actresses, at the Brooklyn Grand Opera House. It met with approval when given at the ill fated Park, a short time since, and those that hear it over the river will enjoy a delightful entertainment.

WYNDHAM.—Charles Wyndham was entertained at dinner, last Sunday evening, by Mr. and Mrs. Stephen Fiske. Among the company invited to meet Mr. Wyndham were Rose Coghlan, of Wallack's; Madeline Lucette, of the Bijou; Helen Tracy, J. H. Ryley, of the Standard, and Mr. and Mrs. Bolam (Helen Barry), of London.

MCVICKER.—Rumor says that J. H. McVicker, of Chicago, will on Jan. 1 retire from the management of the theatre bearing his name, and resign the lease to Louis L. Sharpe, the present business manager. Mr. Sharpe has been in virtual control of the house for some time. It is said that Mr. McVicker will make New York his home.

NILSSON.—The Swedish Nightingale came to the city and left it almost unnoticed. Mrs. Langtry has monopolized the press and the attentions of everybody. The great prima donna and the famous beauty are both Manager Abbey's stars; but the different receptions accorded each offers the appreciator of art food for thoughtful investigation.

ZAULIG.—We hear that F. W. Zaulig the musical director is at liberty. Good leaders are scarce and Mr. Zaulig is one of the best.

RANDALL.—Adelaide Randall has recovered from her recent sickness and has been engaged by Max Strakosch for his Grand English Opera company.

PICTURE.—The *Domestic Monthly* has presented THE MIRROR with a Langtry chromo which Mr. Abbey says is the best he has seen. We agree with him.

LANGTRY.—The Lily will appear at Wallack's next week. Production of the The Queen's Shilling has been postponed for four weeks. The stock company goes on the road.

LE GRAND.—Maze Edwards has arranged to play Eugenie LeGrand at the Windsor Theatre, Boston, Dec. 11. He has engaged a strong company and will begin the tour on Thanksgiving Day, at Kingston in this State.

MOORE.—The quiet, gentlemanly method of Mr. Moore, in paving the way for Charles Wyndham's r'entree, is a model for some of our own agents. Conscious of the merit of his attraction, he asked no favor for it further than that of impartial criticism. His plan, it will be admitted, is strongly in contrast with the one pursued by the offensively insinuating Morrissey.

DOLARO.—'Dolly" had an ungrateful part in Rip Van Winkle, and she appeared to realize it Saturday. However, she cannot complain, because Ryley, Mansfield and other clever people are in the same box. Her big salary continues along just the same, and if Mr. Carte feels that he can afford to cast high priced artists for second-class parts, it is nobody's business.

MANSFIELD.—The Dutch folk-song which Mr. Mansfield sings in the second act of Rip Van Winkle, and which made a great hit, is introduced by him. It is not in the score of the opera. The comedy scene between Nick, Katrina and the Burgomaster, in the same act, was written in by Mr. Mansfield. He is an exceptionally clever comedian.

HAGUE.—An editor in a Connecticut town said that the street parade of the British Operatic Minstrels resembled a funeral procession. This stirred the sluggish Yorkshire blood of Manager Hague, and he started in quest of an editorial scalp. It is said to have been fortunate for the manager that his search was in vain, the Nutmeg editor being built in proportions approaching unto ponderousness.

SLOCUM.—M. B. Curtis has the peculiar faculty of gathering quiet and gentlemanly men about him in his business. The treasurer of the Sam'l of Posen company is a young Detroiter, John P. Slocum. He is modest and capable and carries about with him a strong letter of recommendation from George P. Goodale, which brings a blush to Mr. Slocum's cheek whenever he takes it out to show to new journalistic acquaintances.

COTTRELLY.—Fraulein Cottrelly has introduced a new style of opera glass here, which she brought over from Germany. It is in the form of a pair of ordinary eye-glasses; but the lenses are so arranged as to suit the vision of the owner. This glass is worn like the ordinary eye-glasses, and for compactness and convenience is ahead of anything of the kind yet used. Cottrelly presented a pair to Colonel McCaull. He always puts them on when signing contracts.

ROSENFELD.—The travesty scheme having come to naught, Sydney Rosenfeld has signed a contract with Colonel McCaull for one season as librettist for his opera companies. Mr. Rosenfeld's first work will be to get up a new book for The Queen's Lace Handkerchief, which will be ready when the Casino re opens. The libretto originally used is a weak translation, rendered weaker still by the revision of Randolph T Pursy.

LESLIE.—The instant success of Fred Leslie as Rip, in the London production of Planquette's opera, is duly chronicled by our correspondent in his chatty letter printed elsewhere. Leslie had to visit America before English managers discovered he was far superior to the average actor. Before coming to this country he received $40 from the Alhambra management. Comley and Barton paid him $75 during his brief sojourn with them last season. Now he is getting $150, and the British critics are acknowledging his talents with the same persistency that they used in ignoring them before.

Morse and the Passion Play.

The announcement, first given to the public through the columns of THE MIRROR, that Salmi Morse was about to produce the Passion Play in this city under the guise of a "religious" entertainment, has drawn forth a storm of opposition from the press in all quarters of the land, who with one voice condemn the attempt to shock the religious sentiment of the Christian portion of the community. Morse threatens, if the city authorities refuse him permission to produce the Passion Play, to appeal to the Supreme Court of the United States, claiming a constitutional right. All the free advertising that this may bring will be of little use, for the feeling in this city is against its production, and a manager who would fly in the face of public opinion must be a rash man indeed. Beyond that, there is a class of men who will be apt, by force if necessary, to compel the doors of the "Sanctuary" to remain closed.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

"Then, when I felt how near to my Creator I was standing, the first effect, and the enduring one—instant and everlasting—was Peace." That was what Charles Dickens wrote of Niagara in 1842.

"We find ourselves here where the Almighty Father has set the stamp of His mighty hand, which tells us, clearer than words of man or sermon of preacher, His everlasting power. (Please make mention in your next)." This is what Minnie Cummings writes of Niagara in 1882. And to the characteristic mixture of sentiment and free advertisement she adds the interesting intelligence that she stood under the falls "a distance of two hundred feet beneath the top of the cataract, dressed in a weird water proof suit (furnished here), the most grotesque and hideous thing I ever saw." Fewer letters for publication and more acting is what I want from Minnie. She shows more acquaintance with guide-book phraseology, however, than with the exigencies of serious professional work, and I should advise her to apply without delay to Mackey, the publisher, for a position suited to her capabilities.

* * *

Sims is a sick man, and no more melodramas can be reasonably expected from him in the near future. The next play at the Princess' is not by him. It is the work of a Mr. Jones and some equally unknown col laborateur.

* * *

I meant to have told you before this of the plan for a new play Bartley Campbell outlined to me on the morning of the day he left for San Francisco. It is not too late for a brief description now. Over a mug of hale British ale down town, Bartley vividly drew his story in that extremely colloquial but correspondingly entertaining style which is one of his marked peculiarities. An actress will be the heroine. Ruined by the man on whom her affections are centred, she demands that he shall make the only reparation in his power. Being a scoundrel, he very naturally declines to marry in haste. She there upon denounces him, and the recreant one defends himself by sneaking behind the protection of society's cast-iron law, that punishes the woman but spares the man who has encompassed her virtue. Goaded to desperation, she kills the recreant one and consumes the balance of the play in establishing the justice of her murderous act.

"The time is ripe," says Bartley, "for such a play. What is sauce for the goose is sauce for the gander, and what is bad in the woman is bad in the man who pulls her down. Now and then you meet a man who takes the chivalrous and right view of this matter, and who has the courage to ventilate his opinions on the subject; but the hard old puritanical prejudice that throws the burden of sin upon the weaker being is still entertained by the majority. My play will be written for the purpose of breaking up this feeling and placing the matter in a clear light before the public."

* * *

Bartley's purpose may be partly effected if his play is a good play; otherwise it will fail utterly. When produced it will fall like a firebrand among the good people of our community. But I do not believe the stage is a proper place whereon to illustrate such radical notions. The press and the pulpit are more influential nowadays as reformers. Society does not regulate its morals at the play-house. Bartley's idea is by no means a new one. Although not openly recognized, the responsibility of man for woman's shortcomings is nevertheless becoming more firmly established every day. The time is not far distant when some brave man will sound the signal for the total annihilation of the shameful and cowardly decree that brands the fallen woman while her miserable seducer is allowed to go scot free.

—Salvini has had an Italian translation of Richelieu made; but he will not appear in the character here. "I have studied it with great care," said he to THE MIRROR yesterday, "but I deem it best not to essay the part before an American audience because the delicacy of the language is so exquisite that spoken in a foreign tongue it would fail to be effective. The beauty of the play lies in the text, not in the action. I shall try it when I go back to Italy."

TELEGRAPHIC NEWS.

Openings in 'Frisco.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Nov. 1.—The White Slave was presented at the California Monday night. The play is only a partial success. The company is very satisfactory. There was a full house; but the attendance fell off a little last night.

The Grand Opera House, under the new management of Andrews and Stockwell, opened last night with the A. and S. Pantomime troupe. The house was crowded. The pantomime is only passable. Hart in specialties was very good. The popular prices has caused a drop in business at the other houses.

A New Play—Helen of Troy.

[BY TELEGRAPH TO THE MIRROR]

PHILADELPHIA, Nov. 1.—Roland Reed presented Cheek at Haverly's Theatre Monday evening, for the first time in this city. Large and briiliant audience present. The role of Dick Smythe fits Reed admirably. Alice Hastings made a decided hit as Mrs. Racket. Frances Bishop is utterly poor and very unpleasant as Nell. The remaining characters were all fairly enacted.

Helen of Troy, the new play, was brought out at Wood's Museum. The play is very fine, but too much for the company. Neither the play nor the characters seem to be understood. On the road, with a good company, Helen of Troy would be a big "go." Old Mother in Law, Mme. Pincemaille, would have as much snap as Widow Bedott, but needs a live actress, and the hero, Plantin, an eccentric comedian. Lotta, Hearts of Oak and Herrmann drew large houses last evening.

Great preparations are being made at The Lyceum for the production this evening of Strauss' opera, The Queen's Lace Handkerchief. The Bijou drawing good audiences with Little Sunshine. The Duke's Daughter (another name for Duke's Motto) will be given on Saturday afternoon.

Sympathy for Mr. Abbey.

[BY TELEGRAPH TO THE MIRROR]

WASHINGTON, Nov. 1.—Mankind opened the week at the National to a very poor house. It is about the weakest of the prevailing melodramas. Haverly's Mastodons are having full houses at Ford's. J. Louis Ford was married last week.

Members of the profession here express great sympathy for Manager Abbey in his great loss in the burning of your Park Theatre.

The Necromancer is drawing full houses to the Comique. Fine scenery, elegant costumes and an excellent company.

Haverly's Merry War Doing Well.

[BY TELEGRAPH TO THE MIRROR]

HARTFORD, Ct., Nov. 1.—Haverly's Opera company presented Merry War at Roberts' Opera House Monday night. There was a large and fashionable audience present. The opera is very elaborately costumed. Amy Gordon, Pauline Hall and W. H. Fitzgerald are the worthy ones of the cast, doing some very fine work.

Theo had a fair audience 24th. The fashion of the city turned out to greet Modjeska on the 26th. The Boston Theatre company (World) appeared on Saturday afternoon and evening to fair houses. On Friday night the Vokes Family appear.

The Comique bill this week comprises the Tills, Fox and Ward, Nina Bach, John Magow, John Phillips, the Sheerans, Lillie Wood, John Morrisey and Frank Harrison.

Nevada News.

[BY TELEGRAPH TO THE MIRROR.]

VIRGINIA CITY, Nev., Nov. 1.—Frank Mayo had a large house last night, and gave an extra matinee. Andrews and Stockwell's Pantomime company did but fairly.

Lights o' London Drawing Crowds.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Nov. 1.—Lights o' London opened to fine house Monday at the Grand. Much larger audience present last night. Indications good for crowded houses remainder of week. The Wilbur Opera company appeared in Olivette at the Academy Monday night, to splendid business. Large house last night when The Mascotte was given. Baker and Farron will be at this house first three nights of next week.

The news of the destruction of the Park Theatre, New York, caused a ripple of excitement here, particularly among the profession.

Humpty Dumpty Among the Kanucks.

[BY TELEGRAPH TO THE MIRROR.]

BRANTFORD, Ont., Nov. 1.—G. H. Adams' Humpty Dumpty company played to a packed house Monday night. Performance through out was very good. Harry Meredith's fine play, Ranch 10, had a good house last night.

A Compliment to James O'Neill.

[BY TELEGRAPH TO THE MIRROR.]

MONTGOMERY, Ala., Nov. 1.—Leading residents have signed an invitation to James O'Neill, asking him to again visit our city at the conclusion of his New Orleans engagement. The invitation has been extensively signed. Lamb and Shannon's comedy, Money-Bags, drew a fair audience to the Montgomery Theatre Monday night. Salsbury's Troubadours will appear to night to an assured large audience. Wallack's Tripologue had fair business at McDonald's Monday and Tuesday nights. The company will rest here remainder of the week.

Rogers' Sweetheart Coquetting in Albany.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Nov. 1.—Minnie Palmer opened for two nights at the Leland Monday. The little lady is a great favorite here, and drew two large and fashionable audiences. Callender's Minstrels appear to night. The Park Theatre fire is a topic of general discussion here.

Happy Detroit Managers.

[BY TELEGRAPH TO THE MIRROR]

DETROIT Nov. 1.—Raymond at Whitney's; Thatcher, P. and W.'s Minstrels, at the Detroit; Leavitt-Pastor company, at the Park—all opened to crowded houses Monday night, and there was very little falling off last night.

Minnie Maddern's Continued Triumphs

[BY TELEGRAPH TO THE MIRROR.]

COLUMBUS, O., Nov. 1.—Minnie Maddern opened a three nights' engagement at the Grand on Monday. The audiences have been large and enthusiastic, with flowers in abundance. Barney McAuley appeared in The Jerseyman to a light house at Comstock's on Monday night.

John A. Stevens' Discharges Harry Pearson.

[BY TELEGRAPH TO THE MIRROR]

SAVANNAH, Nov. 1.—John A. Stevens discharged Harry Pearson from his company at Charleston. Pearson sues here for $2,000 on a broken contract.

Esmeralda in Wisconsin's Capital.

[BY TELEGRAPH TO THE MIRROR]

MADISON, Nov. 1.—A Madison Square company presented Esmeralda last night. The audience was very large, and there was a generous outpouring of the fashion of the Capital. Our people were delighted with the play.

A Good Night for Hague's Minstrels.

[BY TELEGRAPH TO THE MIRROR]

WATERBURY, Ct., Nov. 1.—Hague's British Operatics played on Monday night to over $900. They gave a very delightful performance, the vocalism especially being appreciated. We hope they will visit us again this season.

A Commendable Performance.

[BY TELEGRAPH TO THE MIRROR.]

LONDON, Ont., Nov. 1.—Agnes Herndon appeared in Only a Farmer's Daughter on Monday night. A fair but highly pleased audience was present. It was altogether a commendable performance.

Nick Roberts in Good Luck.

[BY TELEGRAPH TO THE MIRROR]

DENVER, Nov. 1.—Nick Roberts' Humpty Dumpty is drawing packed houses nightly. The troupe give a very fine performance. The receipts for the Rose Eytinge engagement were $5,000. Milton Nobles is playing to good business on the Colorado circuit.

Death of an Actress.

[BY TELEGRAPH TO THE MIRROR.]

LEADVILLE, Nov. 1.—Florence Smith, of the Globe Theatre company, died on Sunday. The funeral took place on Monday. W. B. Smith and wife and J. W. Jennings have left the Globe. The first named has been succeeded as manager by W. Kayle. Drama has been abandoned at the Globe.

Professor Gillette in Ole Virginny.

[BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Nov. 1.—A packed house greeted The Professor on Monday night, and last night people were turned away. Lights o' London is assured of big business remainder of the week, as the city is filled with visitors attending the State Fair.

Jefferson's First Stand in New England

[BY TELEGRAPH TO THE MIRROR.]

SOUTH NORWALK, Ct., Nov. 1.—Jefferson played to over $1,000 on Monday night—his first stand after his remarkable engagement at the Union Square. The receipts were the largest this season. Special trains were run from surrounding towns.

Lotta Wins Her Suit.

[BY TELEGRAPH TO THE MIRROR]

FALL RIVER, Mass., Nov. 1.—Lotta has recovered a verdict of $17 000 against B F. Randall, a broker, of this city, to whom she had advanced money to start in business. It will be remembered that it was an affair of the heart as well as of the pocket. Randall was an accepted suitor, and the loan was made conditional on his marrying her. He married another.

O'Neill's Electric Success.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, Nov. 1.—James O'Neill opened in the American King on Sunday night at the Academy of Music. His success was electric. The curtain was rung up four times on the mad scene, and the star was recalled five times. The applause was tumultuous. The receipts increased $100 on Monday night.

G. B. Radcliff will probably replace J. B. Everham in O'Neill's company. F. G. Ross is another resignation.

Brown and Lennox's My Partner opened at the Grand on Sunday night to a fairly filled house.

J. J. Conners, doorkeeper at the Academy, goes ahead of Ince's Boarding-School company, vice Allison, resigned.

Macon Knows The Unknown.

[BY TELEGRAPH TO THE MIRROR]

MACON, Ga., Nov. 1.—The Unknown drew a full house; standing-room only last night. The Troubadours play Saturday night. Money Bags 8th.

Lawrence Barrett's Father Dead.

[BY TELEGRAPH TO THE MIRROR]

BALTIMORE, Nov. 1.—The Harrisons, in Viva, hav been greeted with big houses at Ford's Opera House. Barton's company is playing to fair houses at the Academy.

Lawrence Barrett's father died Saturday. The remains will rest in a vault in St. Vincent's Church until Mr. Barrett designates a final resting place.

Successful Minstrels.

[BY TELEGRAPH TO THE MIRROR.]

PADUCAH, Ky., Nov. 1.—The Original New Orleans Minstrels opened last night to a $300 house. Many persons were turned away. The troupe is a great success.

Jolly Jollities in the Rain.

[BY TELEGRAPH TO THE MIRROR.]

KNOKUK, Ia., Nov. 1.—Last night Atkinson's Jollities opened at the new Opera House in The Electric Spark to a very large audience, although it rained hard.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR]

TUCSON, A. T., Nov. 1.—Frank Mordaunt and Old Shipmates greet you from Arisona. We are still happy. Old Shipmates opened the new Opera House on Monday night. There was a perfect jam.

JOHN M. BURKE.

KNOXVILLE, Tenn., Nov. 1.—The Madison Square company (South) scored a great hit in Esmeralda on Monday night. The house was packed. Largest receipts of the season.

J. H. HARMON.

TORRINGTON, Ct., Nov. 1.—Hague's British Minstrels had a good house last night. Their performance gave great satisfaction.

L. B. SMITH.

Professional Doings.

—The Boston English Opera company has faded away.

—Will O. Wheeler is the new advance man of the Abbott Opera troupe.

—Yorke Stephens has finished his engagement with Duff and is now at liberty.

—Ada Gray played to $3,500 at three performances in Atlanta, Ga., last week.

—John W. Norton has gone to St. Louis to look after his interests in that city.

—One of the Callender Minstrel troupes will sail for Europe early in the Spring.

—Gus Phillips (Oofty Gooft) has just recovered from a severe attack of malaria.

—David Anderson, the old California actor, is now permanently located in New York.

—Child of the State is doing so badly this season that Manager Pilling thinks of closing.

—The Vokes began a New England tour, to last three weeks, in Danbury, on Monday night.

—Fred Bargess writes: "Your telegraphic department is very valuable to the profession."

—Manager Hamlin, of Chicago, has secured the Union Square company for the week of Nov. 20.

—Backers of stars are called "backers" for the simple reason that they so frequently back out.

—Owen Fawcett is to take out a company of his own and travel through Michigan next Spring.

—Merne Charles has lately joined Harry Meredith's company, playing Lady Travers in Ranch 10.

—It is understood that Lillian Olcott will not go on the stage. Her first effort was disconcerting.

—A new opera house has been erected at Fulton, N. Y. The opening will take place on the 20th.

—Mary Beebe has been compelled to leave the Boston Ideal company, owing to a severe throat trouble.

—On Monday night the new drop curtain, painted by Harley Merry, was hung at Haverly's Theatre, Brooklyn.

—The walking match was a wretched fiasco. It did not interest the public or cripple the theatres.

—Lilford Arthur is engaged by Fred Vokes as secretary and treasurer during the latter's short Eastern tour.

—Tony Pastor is soon to make an addition to his company in the person of Miss C. A. Ryder, who is to play in comic opera.

—Neil Burgess has a very funny part in his new comedy, My Opinion, by Siah Allen's Wife. It will be played here later.

—Uncle John Robinson's Circus closed a successful season at Aurora, Ind., 28th, and has taken up its Winter quarters in Cincinnati.

—Nat Goodwin has made a contract for forty weeks from June 1, 1883, with Bayless, of the Gaiety Theatre, Sydney, New South Wales.

—Robert Mantel made his first appearance in The Romany Rye, on Monday night, playing Jack Hearne, in place of John W. Norton.

—Manager Frank Sanger says that business with the Sparks is very satisfactory all along the line. They are this week at Cleveland, Ohio.

—May Henry has replaced Sadie Bigelow as leading lady of the Robson and Crane company. She has been on the stage but a few weeks.

—Nov. 23 to 29, inclusive, are open dates at Macauley's Theatre, Louisville. Managers wishing to secure them should address Brooks and Dickson.

—It is now definitely settled that Emily Rigl will present Anson Pond's Her Atonement at Haverly's Fourteenth Street Theatre on Feb. 12.

—Another star, in the person of Imogene Eldridge, of Chicago, a graduate of Vassar College, is about to burst forth in the dramatic firmament.

—C. B. Cline is as far in advance of Gorman's Original Philadelphia Church Choir Opera company as the title of the organization will permit.

—Manager Parke, of Pittsburg, and Julius Cahn, of the Ikey Solomons company, have leased the Steubenville (O.) Opera House for a term of years.

—Business Manager Fowler, of the George S. Knight company, says that business so far this season has panned out forty per cent. better than last.

—Mrs. Martha Lafitte Johnson has written a play for Frank Evans. Her play, Helen of Troy, is now running at Wood's Museum, Philadelphia.

—Miss Wadsworth has made an adaptation of Rice's comic opera, The Cobbler, which will shortly be presented at the Alcazar, with the adapter in the cast.

—Lillian Gerard wishes it known that she resigned and was not discharged from the Only a Farmer's Daughter company now touring in the Northwest.

—The members of Charles Wyndham's company are stopping at the Grand Central Hotel. They are clever (English) actors and clever (Yankee) men.

—Charles Atwood, formerly connected with the Hess Opera troupe, is now traveling with The World. His wife, Adelaide Randall, is in very poor health.

—The Kiralfys are to produce a new spectacular piece, entitled Puck, at Haverly's Theatre, next month. The Italian painter, Regantini, is at work on the scenery.

—A Pittsburg paper is responsible for the statement that Tony Pastor offered Harry Williams $25,000 a year and a bonus of $5,000 for his lease of the Pittsburg Academy.

—In the burning up of half of the business centre of Hopkinsville, Ky., it was only to be expected that its Opera House and a few churches should fall a prey to the devouring element.

—Edith Jeunesse, of Boston, has closed with Alma Stuart Stanley to play the juvenile part in Vic. Miss Jeunesse is preparing a very elaborate wardrobe for the engagement.

—Sedley Brown, who is playing the circus man in My Partner with Aldrich and Parsloe this season, is making a good deal out of the part, playing it better than it has ever been played.

—Lillian Ashby, who was hurt in the recent accident to the Lingard troupe, is more seriously injured than was at first supposed. She will not be able to play again for a long time.

—Mrs. J. K. Emmet attended a performance of Max Muller in Cleveland last week. J. K. disavows all knowledge of an Australian tour, and is booking for next season in this country as usual.

—Fister, the dramatic critic of the Cincinnati *Gazette*, came on to New York to report Langtry and Wyndham's first nights. He bought two seats for Langtry's debut, at $7 each, and of course could not use them.

—The first attraction booked by Leavitt for the Bush Street Theatre is Minnie Palmer. Negotiations are pending with Barry and Fay. Mart Hanley's Squatter Sovereignty and The Black Flag combination.

—Lester Wallack positively refuses to read any manuscript plays that are submitted to him which are not written by the typewriter. He has no time to waste deciphering the pothooks and hangers of bad penmen.

—Monday night will bring the fiftieth representation of Romany Rye, and Booth's Theatre will be decorated with flowers and tropical plants in honor of the occasion. A handsome souvenir will be presented to each lady visitor.

—Esmeralda could have been profitably played in Boston for a month, Marc Klaw says. In spite of bad weather last week, the orchestra had to be put under the stage nearly every night. Many people were turned away.

—Two prominent members of Emma Abbott's Opera company, George R. Weeks and Julia H. Earnest, were married on the 25th in Cincinnati. Both have been connected with the troupe for several seasons, and are residents of Philadelphia.

—Manager Stoops, of Chattanooga, Tenn., through one of those mistakes which will happen to the most careful jani—beg pardon, managers—booked Ada Gray (East Lynne) and Claire Scott (East do.) for the same night, Oct. 30. With that managerial tact which is not alone to be found in East Tennessee, Manager Stoops proposed that the ladies should alternate in the acts of the lachrymose drama. Chattanooga was willin', but the ladies were not, and so the Scott date was peremptorily cancelled.

—When contracts were made for Duff's Passing Regiment, the manager contracted to play with Mr. Shimer at Auburn. The latter made lavish preparations for the event; but when the troupe put in an appearance it was at a different place of amusement—the Academy of Music. This breach of contract angered Shimer, and he at once instituted suit against Duff. It will be tried this week.

—Mr. Saalfield has arranged for another series of his popular concerts at Steinway Hall. The first of these entertainments, now in their sixth year, will be given Nov. 20, when Mlle. Marie Litta, who has not appeared in New York for some years, will make her appearance. At later concerts he expects to secure Miss Thursby, Remenyi and other equally well known artists.

—A "pass him around" paragraph in the Iowa papers states that one John H. Borden is victimizing local managers and hotel proprietors in that section. He wears a blue suit trimmed with gold lace and ornamented with brass buttons, and announces himself as the business manager of the Borden and Healy Comedy company. One of his tricks is to engage young men to work for the company and have them put up $15 for a duplicate of the gaudy suit he wears. Printing offices are also among his numerous victims, and tradesmen generally. This paragraph will put managers on their guard against Mr. Borden.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

24th, Madison Square Esmeralda company to a very large and select audience; 25th, Barry and Fay's Muldoon Picnic to a very small house, owing no doubt to its having been played before (very badly) by Hyde and Behman.

CELINA.

Touvelle's Opera House (C. G. Le Blond, manager): Robert McWade played Rip Van Winkle Oct. 25 to crowded house.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): Tony Denier's Humpty Dumpty delighted the largest house of the season, standing room being refused the first time in the history of the house. The company was well advertised.

Items: *The Stage* is published on the day of each entertainment. Agents should leave their routes with the editor, who would be pleased to aid them. Dramatic papers on file.—Ironton, O., has started a programme. —We were pleased to meet Messrs. Stevens and Bryan, agents for Hartz and McAuley.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Chispa company Oct. 23; fair house, dizzy performance. My Partner 24th; fair business. The Tourists 25th; fair, entertainment good. C. R. Gardner's Karl 27th; big house. Leavitt and Pastor's combination 28th; big house, fine bill.

Black's Opera House (George H. Coles, manager): Eighty first Hessian Military Band Oct. 23 and 24, to fair houses. Concerts first-class. Colville's World company 3d and 4th.

Items: J. Z. Little, advertised to appear at Black's Opera House, on Friday and Saturday, Oct. 27 and 28, and to produce The World. All went along finely until Thursday afternoon, when Harry Sellers, business manager of Colville's World company, put in an appearance, and put out a dodger, stating that The World would not be performed until 3d and 4th. Little, it seems, played a sort of pork and beans drama, called "Against The World;" but upon learning that the original World company had appeared here last season and made a good impression, and that the public were anxious to see it again, had the word "against" cut off of all his printing. However, he did not play, and left the city in search of friends. From present prospects he will play to empty benches. Manager Black was deceived by Little. Later: The above dizzy combination played to a slim matinee and night business.—Last Friday evening, at the Grand, just as the curtain was being rung up on the third act of Karl, two negro roughs, named Jack Whetzle and Bill Richardson, made a murderous assault on House Officer Joe Plagman, one of them knocking him down, while the other stamped him in the face with his boots, breaking his skull and nose. Both were arrested. Plagman cannot possibly recover. For some time past the roughs in the gallery have had things their own way. This will, without doubt, put a check on these high-handed doings.

URBANA.

Bennett's Opera House: Gardner's Karl combination Oct. 26 to good business. Alice Oates came in La Mascotte 28th; Colville's World 2d, and Smith's Double Uncle Tom's Cabin company 3d.

PENNSYLVANIA.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): The Wilbur Opera company drew a large and delighted audience, Oct. 23; Callender's Consolidated Minstrels drew large audiences, 24th and 25th, playing one of the most successful engagements of the season. Colville company presented The World, 27th, to large house. Owing to the severe illness of Alf. S. Phillips, the leading man, the piece was recast at a moment's notice and rather poorly presented. Mr. Phillips it is expected will soon be able to resume his part.

Gem Theatre (Joseph Bayliss, proprietor): During the week, Oct. 28, business was good. The Muldoon Picnic combination, week of 30th.

CORRY.

Wright's Opera House (A. McFarland, manager): This house will open for the season, 8th, with Frank Morosco's All Star combination.

Item: I am informed that Wagner and Reis, managers of the Oil Circuit, have added Corry to their regular list.

EASTON.

Opera House (W. M. Shults, manager): The Harrisons produced Viva, Oct. 24, to a very slim audience. They did not make a very favorable impression. Ada Dyas filled the house with a delighted audience, 26th. Her performance was highly artistic.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Herne's Hearts of Oak, Oct. 27, to good business. The Harrisons, in Viva, 28th, to very good house. William J. Scanlan, in Friend and Foe, 1st.

MEADVILLE.

Opera House (H. M. Richmond, manager): The Wilbur Opera company sang Olivette to a house crowded to the doors, Oct. 19. A large and fashionable audience gathered to hear the Chimes of Normandy by the Holman Opera company, 26th, and to say it was a disappointed audience is expressing it mildly. The company is very weak and gave a very bad performance. To appear 30th, Bertha Welby, in One Woman's Life, 1st, Katerine Rogers, in The Lady of Lyons. 7th, William Stafford. 14th, The Professor.

NEW CASTLE.

Opera House (R. M. Allen, manager): Pat Rooney combination appeared 23d, to a large house. The performance is not worthy of praise. B. McAuley combination, in Uncle Dan'l, gave genuine satisfaction to one of the largest audiences of the season, 26th.

Item: Helen Coleman, booked for 3d, canceled.

TITUSVILLE.

Academy of Music: Pat Rooney combination, 19th, to crowded house, gave general satisfaction. Company was rather better than the average of its kind.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Oct. 26, Jumbo Davis had one of the largest audiences of the season; standing room only. A great many turned away unable to get seats.

RHODE ISLAND.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Annie Isley in her new play of Zara, supported by a company of more than ordinary merit. Full house.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy (J. M. Barron, manager): Ada Gray Oct. 23, 24, to fair business. Good performance—to those who like lachrymal East Lynne. John A. Stevens, 25th and 26th, to ordinary business. Very good performance. The Professor, 3d, 4th.

Items: Ned Marble, ahead of M. S. company, is in town.—Harry Pearson, of John Stevens' company, left for New York 27th. He will be replaced by Theodore Hamilton —fresh from Australia—but a good old American.—Stevens' "Englishers" are not of much account.

GREENVILLE.

The Madison Square Theatre company, booked for our Opera House Friday and Saturday nights, Oct. 20 and 21, in Hazel Kirke and Esmeralda, did not put in an appearance. They were at Asheville, N. C., and tried to make Hudsonville, N. C., in in private conveyances, to take the cars for Greenville, but were lost and scattered in the mountains, and wearily worked their way back to Asheville. They could have made Greenville for Saturday night, but were mad at their mountain mishap and went from Asheville to Salisbury, N. C. Manager Gilreath had worked up the town and a big house would have been given Saturday night. Chanfrau, in Kit, is booked for 6th.

TENNESSEE.

CHATTANOOGA.

James' Hall (A. J. Stoops, manager): My Partner combination appeared to a full house Monday, Oct. 23; the acting deserves special mention. A large audience greeted the John A. Stevens Opera company, in Jolly Bachelors, 26th. The performance kept the audience in good humor the entire evening.

Item: By some unavoidable mistake of Manager Stoops in booking Ada Gray combination for Nov. 15, the business agent of the Gray combination, who was here, proved that he had Monday night, Oct. 30, being the same night that Claire Scott was to appear. The latter date was cancelled.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Jeffreys-Lewis, in La Belle Russe, five nights of this week, commencing Oct. 23, to fair average business. La Belle Russe is one of the best dramatic attractions we have had here for some time. The company is very fine and rendered magnificent support to the talented star. Thomas H. Keene, week of 30th. James O'Neill, 7th.

TEXAS.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Joseph Whelock played Oct. 23 and 24 to good business. 25th (to night), seats all sold for C. B. Bishop in Strictly Business.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Andrews and Stockwell's Pantomime troupe to good houses (chiefly young people) Oct. 19, 20 and 21.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): Ford's Comic Opera company to very large business, Oct. 27 and 28.

Item: The Gertrude Elliott company, which was billed here for Oct. 25, failed to put in appearance. At Elizabeth City, which is about three hours' ride from Norfolk by rail, Miss Elliott was billed for 24th. No announcement being made of her not coming, a packed house waited until dismissed by the manager. On the 25th John W. Stephens, of New York, came on to look after the company, but had no information of the whereabouts of the fair Gertrude up to a late hour at night. He left for Tarboro', N. C., by freight train, hoping to catch up with her.

RICHMOND.

Theatre (W. T. Powell, manager): Haverly's Consolidated Mastodon Minstrels played to large audiences Oct. 27 and 28. Madison Square company in the Professor, 30th and 31st, followed by Collier's Lights o' London, four nights.

Mozart Hall (Chas. L. Siegel, manager): Teresa Carreno, pianiste, assisted by Lizzie E. Arbuckle, soprano, and the Weber Male Quartette of Boston, appeared in concert Oct. 28, to a full house.

Comique (W. W. Putnam, manager): Nellie Abbott, Mena Lee, Watson and Marrett, William Werst and William Wade opened Oct. 30. No departures. Business good.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Fun in a Boarding House, by John E. Ince, Oct. 23 and 24, to fair business. Leavitt and Pastor company 26th; large and well pleased audience. Hanlons 8th and 9th; Katherine Rogers 10th and 11th.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Fay Templeton in the Mascotte Oct. 23d, to splendid business. Support excellent. The Boston Operatic Minstrels, 24th, showed evident signs of recent organization, but pleased a fair audience. Madison Square company presented Esmeralda, 30th. Julia Hunt in Florinel, 8th.

JANESVILLE.

Lappin's Hall: Briggs' Operatic Minstrels gave an excellent performance to good business, Oct. 23.

Myers' Opera House (C. E. Meserley, manager): Den Thompson, 3d; Harris Comedy company, 7th; Brignoli Kellogg Concert company, 13th; Callender's Minstrels, 16th; Rose Eytinge, 23d; Black Crook, 24th.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Maid of Arran, Oct 23, 24, 25, to light business. Frank Aiken and Genevieve Rogers are the leading stars, and acquit themselves well. The piece is very interesting—better than the ordinary run of Irish plays. House closed remainder of week. Robson and Crane 30th; good sale.

Academy of Music (Harry Deakin, manager): Barry Conlan's engagement ended in a fiasco. An audience of 1,600 had gathered to see Brides o' Garryowen. It was apparent from the moment the curtain was rung up that there was something wrong; about the middle of the second act the curtain fell, and Manager Deakin caused the announcement to be made that Conlan, having violated his contract in failing to put the piece on the boards in first class style, the engagement was cancelled, and that money would be refunded at the box-office. The following placard was placed upon the locked doors of the theatre: "Owing to the inferior character of the performance given by Barry Conlan, Manager Deakin has cancelled the engagement. No performance to night." There was an immense crowd on hand to obtain admission; Manager Deakin was sought out and found ill in bed; he said he had been grossly deceived as to the character of the play and performance; but could not state whether Conlan is a scoundrel or has been unfortunate. The dates were secured by him last Summer upon representations to the effect that he would bring a first-class dramatic and olio company. He sent press notices, clipped from N. Y. papers; it now transpires that Conlan had no company whatever. In Chicago he telegraphed for cash in advance. His board bill in Chicago, and railroad fare for company, which he had scraped up in Chicago, was forwarded to him. The company had only been given their parts on Saturday evening, and a worse lot of "sticks" it would be hard to imagine. The "star" assured Manager Deakin that all would be well. Conlan had evidently been drinking hard, and made an ass of himself during the first act. He is ill at the Kirby House and can't be seen. Deakin attached all his baggage—what there was of it. Fay Templeton and her excellent company Oct. 26, 27, 28, 29, opened to a packed house in Mascotte; in which she has no rival. She is more bewitching than ever. The little lady is improving wonderfully. Seth Crane, Edward Morris and Burton Adams are a clever trio. Olivette, 29th; Billee Taylor and Pirates, 28th; Patience and Mascotte, 29th; Charlotte Thompson, Nov. 2, 3, 4, 5; Big Four Minstrels follow 6th.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Loder, manager): Rose Eytinge in the Princess of Paris, Oct. 23, to the largest audience of the season; but the play was a disappointment to the audience. After the performance Miss Eytinge was serenaded at the hotel by the Cheyenne City Band. Milton Nobles in Phœnix and Interviews, 8th and 9th.

CANADA.

LONDON.

Grand Opera House (J. M. Lathrop, acting manager): Gorman's Church Choir company Oct. 23 and 24. They presented the Mascotte first night to a very small audience; but the satisfaction given was the means of drawing a crowded house to hear Patience. Signor Taglapietra received a very flattering notice from our local papers. Rentz Santly company 3d

Victoria Hall: Fisk Jubilee Singers Oct. 25 and 26 to good audiences.

Item: During the visit of Gorman's Opera company in this city, Hattie Anderson, a member of the company, was grossly insulted by a young man staying at the same hotel. A magistrate settled the matter by giving him the full extent of the law.

TORONTO.

Royal Opera House (J. C. Conner, manager): The Original Big Four played to immense business Oct. 23, 24 and 25. They gave a very good performance. William Stafford, supported by Rosa Rand in Merchant of Venice, Romeo and Juliet, etc., drew well filled houses balance of week. Billed: 30th and 31st and 1st Rentz Santley Burlesque company 2d, 3d and 4th Harry Meredith in Ranch 10.

Grand Opera House (O. B. Sheppard, manager): Bertha Welby in One Woman's Life did only a fair business, the first three nights of week. The play is weak and company only fair. Kate Claxton did much better business Oct. 26, 27 and 28. The company supporting her is the best that has appeared here this season. Next week Kiralfys' Around the World in Eighty Days.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT ENGLISH OPERA CO.: Louisville, 30, week; St. Louis, Nov. 6, week; Washington, 13, week.

ACME OPERA CO.: Leavenworth, Nov. 2; Topeka, 3, 4; Kansas City, 6, week; Austin, Tex., 14, 15; San Antonio, 16, 17, 18; Galveston, 20, 21, 22; Houston, 24, 25.

ADA GRAY: Talladega, Ala., Nov. 2; Montgomery, 3, 4; Columbus, Ga., 6; Selma, Ala., 7; Meridian, Miss., 8; Jackson, 9; Vicksburg, 10, 11.

ADA DYAS' STANDARD COMEDY CO.: Brooklyn, Nov. 6, week; St. Louis, 13, week; Crawfordsville, Ind., 20; Logansport, 21; Lima, O., 22; Springfield, 23; Columbus, 24, 25; Akron, 27; Erie, Pa., 28; Troy, N. Y., 30, three nights.

ANNIE PIXLEY (Miss): Waterbury, Ct., 2; New Haven, 3; Bridgeport, 4; Philadelphia, 6, two weeks.

ANTHONY AND ELLIS' U. T. C. No. 1: Williamsburg, Oct. 30, week.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, Oct. 16, three weeks.

ADAMS' PANTOMIME CO.: Detroit, Nov. 2, 3, 4; Jackson, 6; Grand Rapids, 7; Muskegon, 9; Kalamazoo, 10; South Bend, Ind., 11; Chicago, 13, week.

ALDRICH AND PARSLOE (My Partner): New York City, Oct. 30, two weeks; Harlem, N. Y., Nov. 13, 14; Syracuse, 15; Oswego, 16.

ANDREWS AND STOCKWELL'S PANTOMIME CO.: San Francisco, 30, two weeks.

BARTON'S OPERA CO.: Baltimore, this week.

BARRY AND FAY: Altoona, Pa., Nov. 3; Harrisburg, 4; Boston, 6, week.

BARTLEY CAMPBELL'S WHITE SLAVE No. 1: Chicago, 30, two weeks; Indianapolis, Nov. 13, week; Cincinnati, 20, week; Philadelphia, 27, week.

BAKER AND FARRON: Baltimore, 30, week; Rochester, Nov. 6, week.

BARLOW, WILSON AND CO.'S MINSTRELS: Chicago, 30, week.

BERTHA WELBY (One Woman's Life): Akron, O., Nov. 1, 2; Canton, 3; Wheeling, W. Va., 4; Circleville, O., 6

BAUM'S MAID OF ARRAN: St. Louis, 29, week.

BUFFALO BILL: Jacksonville, Ill., Nov. 2; Indianapolis, 3, 4; Kokomo, Ind., 6; Lafayette, 7; Logansport, 8; Ft. Wayne, 9; Richmond, 10; Dayton, O., 11; Piqua, 13; Bellefontaine, 14; Urbana, 15; Springfield, 16; Xenia, 17; Columbus, 18; Cleveland, 20, 21, 22; Akron, 23; Canton, 24; Youngstown, 25; Pittsburg, 27, week.

BENNETT AND MOULTON'S OPERA CO.: Oneida, N. Y., Nov. 3, 4.

BARNEY MCAULEY: Chillicothe, O., Nov. 2; Portsmouth, 3; Ironton, 4; Maysville, Ky., 5; Lexington, 7, 8; Indianapolis, 9, 10, 11; Logansport, 13; La Porte, 14; North Bend, 15; Coldwater, Mich., 16; Jackson, 17; Ypsilanti, 18; Toledo, O., 20, 21; Detroit, 22, 23, 24, 25.

BOSTON IDEAL OPERA CO.: Cleveland, 30, week; Chicago, 6, two weeks.

BOYD STAR CO. (Florence Richmond): Tarboro, N. C., 30, week.

BLAISDELL, HUNTLEY AND BROWN'S BLACK CROOK CO.: Aberdeen, Miss., 30 week.

BOSTON THEATRE CO. (World): Danbury, Ct., Nov. 2; Bridgeport, 3; New Haven, 4; Meriden, 6; Waterbury, 7; Greenfield, 8; Fitchburg, 9; Keene, N. H., 10; Concord, 11.

BARTHOLOMEW'S EQUINE PARADOX: Wilmington, Del., 30, week; Reading, Pa., Nov. 6, week.

BIG FOUR: Jackson, Mich., Nov. 2; Battle Creek, 3, 4; Grand Rapids, 6; Kalamazoo, 7; South Bend, 8; Michigan City, 9; La Porte, 10; Aurora, Ill., 11; Chicago, 13, week.

BOSTON MIN. OPERA CO.: Springfield, Mass., Nov. 2; Hartford, 3; Worcester, 4; New Bedford, 6; Taunton, 7; Fall River, 8, 9; Providence, 10, 11.

BRIGGS' MINSTRELS: Winona, Minn., 2; Eau Claire, Wis., 3; Chippewa Falls, 4; Menomenee, 6.

CALLENDER'S NEW COLORED MINSTRELS (Charles Callender, mgr): Albany, Nov. 1, 2; Poughkeepsie, 3; Paterson, N. J., 4; Baltimore, 6, week.

CALLENDER'S MINSTRELS (C. A. Bacon, mgr.): Ionia, Mich., Nov. 2; Portland, 3; Howell, 4; Holley, 6; Flint, 7; Albion, 8; Grenville, 9; Big Rapids, 10; Grand Haven, 11.

CALLENDER'S CON. MINSTRELS (Howard Spear, mgr.): Shreveport, La., Nov. 2; Alexandria, 3; Morgan City, 4; Vicksburg, Miss., 6; Jackson 7; Meridian, 8; Selma, Ala., 9; Montgomery, 10; Birmingham, 11.

CLAIRE SCOTT: Madison, Ga., Nov. 2, 3, 4; Tuscaloosa, Ala., 7; Birmingham, 8, 9; Montgomery, 10, 11.

COLLIER'S LIGHTS O' LONDON, No. 1: Rochester, 30, week; Washington, Nov. 6, week.

COLLIER'S LIGHTS O' LONDON, No. 2: Elmira, N. Y., Nov. 6, 7.

CLARA MORRIS: Boston, Oct. 30, two weeks.

CHARLOTTE THOMPSON: Milwaukee, Wis., Nov. 2, 3, 4; Madison, 6; Freeport, Ill., 7; Davenport, Ia., 8; Peoria, 9, 10; Jacksonville, 11; St. Louis, 13, week; St. Charles, Mo., 20; Moberly, 21; Sedalia, 22; Kansas City, 23, 24, 25.

C. B. BISHOP (Strictly Business): Dallas, Tex., Nov. 1, 2; Sherman, 3, 4; Denison, 6; Paris, 7; Texarkana, 8; Little Rock, 9, 10; Helena, 11.

C. A. GARDNER'S KARL CO.: Delaware, O., 3; Bellefontaine, 4; Kenton, 6; Upper Sandusky, 7; Middletown, 8; Mansfield, 9; Akron, 10; Ravenna, 11; Massillon, 13, Canton, 14; Columbus, 15, 16. Newark, 17; Newcastle, 18; Youngstown, 20; Sharon, Pa., 21.

CORINNE MERRIEMAKERS: Le Mars, Ia., Nov. 2; Sioux City, 3, 4.

CHANFRAU: Spartanburg, S. C., 3, 4; Greenville, 6; Athens, Ga., 7; Augusta, 8; Savannah, 9, 10, 11.

CARRIE SWAIN (Cad, the Tomboy): Albany, 3, 4.

C. L. DAVIS: Jamestown, N. Y., Nov. 2; Salamanca, 3; Hornellsville, 4; Oswego, 6; Ithaca, 7.

DEN THOMPSON: Madison, Wis., Nov. 2; Janesville, 3; Watertown, 4; Milwaukee, 6, 7, 8.

DAVENE'S ALLIED ATTRACTIONS: Chicago, 30, week; Detroit, Nov. 6, week; Buffalo, 13, week; Pittsburg, 20, week.

DUFF'S MANKIND CO.: Washington, 30, week; N. Y. City (Windsor), Nov. 6 week.

ENSIGN COMEDY COMPANY (Rooms for Rent): Burlington, N. J., 3; New Brunswick, 4; Morristown, 6; Danbury, Ct., 7. Norwalk, 8; Bridgeport, 9; Meriden, 10; New Britain, 11; Bristol, 13; Naugatuck, 14; New Haven, 15; Norwich, 16.

FAY TEMPLETON OPERA CO.: Muscatine, Ia., Nov. 2; Burlington, 3, 4; Keokuk, 6; Jacksonville, Ill., 7; Monmouth, 8; Galesburg, 9; Peoria, 10, 11; Ottawa, 13; Streator, 14; Dixon, 15; Clinton, 16; Rockford, 17; Chicago, 20, week.

FRANK MAYO: Carson, Nov. 1, 2; Reno, 3; Winnemucca, 4; Salt Lake, 6, 7, 8, 9; Ogden, 10; Evanston, 11; Laramie, 13; Cheyenne, 14; Omaha, 15, 16, 17.

FRANK FRAYNE: Cleveland, Nov. 6.

FLORENCES: New York City, Sept. 23, four weeks.

F. B. WARDE: Sioux City, Ia., Nov. 2; Omaha, 3, 4; St. Joe, Mo., 6, 7; Leavenworth, Kas., 8, 9; Sedalia, Mo., 10; Moberly, 11; Little Rock, Ark., 13, 14, 15; Helena, 16, 17, 18.

FRANK MORDAUNT (Old Shipmates): Tombstone, Ariz., Nov. 2, 3; Benson, 4; Albuquerque, N. M., 6, 7; Santa Fe, 8, 9; Las Vegas, 10; Trinidad, 11; Emporia, Kas., 13; Jefferson City, Mo., 14; Topeka, Kas., 15, 16, 17; Ft. Scott, 18.

FORD'S COMIC OPERA CO.: Richmond, Va., 30, 31, Nov. 1, 2; Norfolk, 3, 4; Charleston, 6, 7, 8; Savannah, 9; Augusta, 10, 11; Atlanta, 13, 14; Selma, 15; Montgomery, 16, 17, 18; New Orleans, 19, week.

GEORGE S. KNIGHT: New York, 30, week; Williamsburg, Nov. 6, week; Norwalk, Ct., 13; Danbury, 14; Waterbury, 15; New Britain, 16; Willimantic, 17; New Haven, 18; Taunton, Mass., 20; New Bedford, 21; Providence, 22, 23, 24, 25.

GUS WILLIAMS (One of the Finest): Newark, Nov. 2, 3; Paterson, 4.

GOODWIN AND THORNE'S BLACK FLAG: Boston, 30, week; Brooklyn, Nov. 6.

GERMANIA THEATRE CO.: Baltimore, 31, Nov. 1, 2, 3; Washington, 4; New York, 6.

GRAU'S PHILA. CHURCH CHOIR OPERA CO.: Brooklyn, 30, week.

GORMAN'S CHURCH CHOIR CO: Grand Rapids, Mich., Nov. 1, 2; Kalamazoo, 3; Elkhart, Ind., 4; South Bend, 6; Ft. Wayne, 7; Logansport, 8; Lafayette, 9; Danville, Ill., 10; Terre Haute, Ind., 11; Indianapolis, 13, 14, 15.

GALLEY SLAVE (Frank Evans): New Bedford, Nov. 3; Fall River, 4; Providence, 6, 7, 8; Marblehead, 9; Salem, 10; Lynn, 11; Biddeford, 13; Bangor, Me., 14; Augusta, 15; Lewiston, 16; Portland, 17; Manchester, N. H., 18.

HANLONS: St. Louis, 30, week; Columbus, O., Nov. 6, 7; Wheeling, W. Va., 8, 9; Zanesville, O., 10, 11; Cleveland, 13 week; Baltimore, 20, week; Washington, 27, week.

HAVERLY'S MASTODONS: Washington, 30, week; New Brunswick, N. J., 6; Newark, 7; Paterson, 8; Jersey City, 9, 10, 11; Williamsburg, 13, week.

HARRIS COMEDY CO. (Charles Fostelle): Elgin, Ill., Nov. 3; Rockford, 4; Beloit, Wis., 6; Janesville, 7; Racine, 8; Oshkosh, 9; Fond du Lac, 10; Portage, 11; Eau Claire, 13; Chippewa Falls, Minn., 14; Stillwater, 15.

HYDE AND BEHMAN'S CONSOLIDATED CO: Albany, Nov. 2; Troy, 3; Utica, 6.

HERRMANN: Philadelphia, 30, week; Baltimore, Nov. 6, week; New York City, 13, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Providence, 30, week; Fall River, 6.

HERNE'S HEARTS OF OAK: Philadelphia, 30, week; Norfolk, Va., Nov. 6; Richmond, 7; Lynchburg, 8; Charlotte, N. C., 9; Greenville, S. C., 10.

HELEN COLEMAN'S WIDOW BEDOTT: West Bridgewater, Pa., 2; Newcastle, 3.

HOLMAN OPERA CO.: Oil City, Pa., Nov. 2; Youngstown, O., 3; Akron, 4; Ashland, 6; Bucyrus, 7; Tiffin, 8; Fostoria, 9; Fremont, 10; Sandusky, 11.

HOWORTH'S HIBERNICA: Burlington, Vt., Nov. 6; Plattsburg, N. Y., 7; Port Henry, 8; Ticonderoga, 9; Whitehall, 10; Glen's Falls, 11.

HARRIS' TRIPLE SENSATION: Brooklyn, 30, week.

HARRY MEREDITH'S RANCH 10: Toronto, Nov. 2, 3, 4.

HARRY MINER'S COMEDY COMB.: Chicago, Nov. 6, week; Detroit, 13, week; open week; Buffalo, 27, week.

HASWIN-STEPHANY CO. (Oudarde): Iron Mountain, Mo., Nov. 2, 3, 4; Florence, Wis., 6, 7, 8; Escanaba, Mich., 9, 10, 11; Negaunee, 13, 14; Ishpeming, 15, 16; Marquette, 17, 18; Haughton, 20, 21; Hancock, 22, 23; Calumet, 24, 25.

HARTZ THE MAGICIAN: Chillicothe, O., Nov. 3, 4; Columbus, 6, week; Delaware, 13, 14, 15.

HAVERLY'S MERRY WAR CO.: Newark, N. J., Nov. 1, 2; New Brunswick, 3.

HARRY WEBBER'S NIP AND TUCK CO: Watertown, N. Y., Nov. 3; Geneva, 4; Syracuse, 6; Rochester, 7, 8.

HARRISONS (Louis and Alice): Baltimore, 30, week; Washington, Nov. 6, week; Pittsburg, 13, week; Cleveland, 20 week.

HI HENRY'S MINSTRELS: Alton, Ill., Nov. 2; Edwardsville, 3; St. Charles, Mo., 4; Sedalia, 6; Lexington, 7.

HAWLEY'S WORLD CO.: Urbana, O., Nov. 2; Springfield, 3, 4; Hamilton, 6; Richmond, Ind., 7; Muncie, 8; Wabash, 9; Elkhart, 10; Coldwater, Mich., 11.

J. K. EMMET: Pittsburg, 30, week; Buffalo, Nov. 6, week.

JAMES O'NEILL: New Orleans, 29, week; Memphis, 6, 7, 8; Nashville, 9, 10, 11; St. Louis, 12, week; Terre Haute, Ind., 20, 21; Richmond, 22; Greenville, O., 23; Lima, 24.

JOSEPH WHEELOCK: Austin, Texas, Nov. 2, 3; Brenham, 4; Dallas, 6, 7; Sherman, 8; Paris, 9; Texarkana, 10; Little Rock, 11.

JOSEPH MURPHY: Syracuse, Nov. 3, 4; Rochester, 6, 7, 8; Lockport, 9; Erie, Pa., 10, 11; Oil City, 13; Jamestown, N. Y., 14; Olean, 15; Bolivar, 16; Bradford, Pa., 17, 18; Buffalo, 20, week.

JOHN T. RAYMOND: Detroit, 30, week; Cincinnati, Nov. 6, week.

JANAUSCHEK: Mansfield, O., Nov. 2; Akron, 3; Jamestown, N. Y., 4; Bradford, Pa., 6; Olean, N. Y., 7; Hornellsville, 8; Elmira, 9; Williamsport, Pa., 10; Columbia, 11; Philadelphia, 13, week; New York City, 20, week.

JOHN MCCULLOUGH: St. Louis, 16, two weeks; Cincinnati, O., 30, week; Pittsburg, Nov. 6, week; New York City, 13, week.

JOHN E. INCE (Fun in a Boarding School): New Orleans, 30.

JOHN A. STEVENS: Atlanta, Nov. 1, 2; Montgomery, Ala., 3, 4; New Orleans, 6, week; Galveston, Texas, 13, 14; Houston, 15; Brenham, 16; Austin, 17, 18; Dallas, 20, 21; Sherman, 22; Gainesville, 23; Denison, 24; St. Louis, 26, week.

JULIA A. HUNT (Florinel): South Bend, Ind., Nov. 2; Michigan City, 3; Aurora, Ill., 4; Chicago, 6, week.

JOSEPH PROCTOR: Brooklyn, 30, week.

JOHN DILLON: St. Paul, Nov. 2, 3, 4; Minneapolis, 6, 7; Stillwater, 8; Eau Claire, 9; Chippewa Falls, 10; Black River, 11.

JOSEPH JEFFERSON: Springfield, Mass., Nov. 4.

KATHERINE ROGERS: Corry, Pa., Nov. 2; Erie, 3; Bradford, 4; Oil City, 6; Youngstown, O., 7; Akron, 8; Canton, 9; Wheeling, W. Va., 10, 11.

KATE CLAXTON: Worcester, O., Nov. 2; Lima, 3; Piqua, 4; Indianapolis, 6, 7, 8; Crawfordsville, Ind., 9; Decatur, 10, 11; Lincoln, Ill., 13; Peoria, 14; Springfield, 15; Jacksonville, 16; Hannibal, Mo., 17; Quincy, Ill., 18; St. Louis 20, week.

KATIE PUTNAM: Lincoln, Neb., Nov. 1, 2; York, 3, 4; Lanark, 6; Tecumseh, 7, 8; Beatrice, 9, 10; Fairburg, 11, 12; Grand Island, 14; Kearney, 15, 16;

KENDALL COMB.: Maryville, 30, week; Grand Island, Neb., Nov. 6, week; Hastings, 13, 14; Lincoln, 16, 17, 18.

KITTIE RHOADES COMB.: Ravenna, 30, week; Niles, Nov. 6, week; E. Liverpool, 13, week.

KIRALFYS' AROUND THE WORLD: Toronto, Nov. 2, 3, 4; Toledo, O., 6, 7, 8; Detroit, 9, 10, 11; Chicago, 13, two weeks; St. Louis, 27, week.

KIRALFYS' BLACK CROOK: Newark, 30, week; Brooklyn, Nov. 6, week; New York, 13, three weeks.

LA BELLE RUSSE (Jeffreys Lewis): Memphis, 30, Nov. 1, 2; Little Rock, Ark., 3; Texarkana, Tex., 4; Shreveport, La., 6; Palestine, Tex., 7; Houston, 8, 9; Galveston, 10, 11; New Orleans, 13, week.

LAWRENCE BARRETT: Buffalo, 30, week; Chicago, 6, two weeks.

LEAVITT PASTOR VARIETY COMB.: Detroit, 30, week; London, Can., Nov. 6; Toronto, 7, 8; Hamilton, 9; Rochester, 10; Syracuse, 11.

LEAVITT'S ALL STAR SPECIALTY CO.: Pittsburg, 30, week; Louisville, Nov. 6, week.

LEAVITT'S GIGANTEAN MINSTRELS: Wilkesbarre, Pa., Nov. 2; Easton, 3; Trenton, 4; Wilmington, Del., 6; Lancaster, Pa., 7; York, 8; Pottsville, 9; Harrisburg, 10; Altoona, 11.

LEAVITT'S RENTZ SANTLEY CO.: Hamilton, Can., Nov. 2; Fonda, 3; Chatham, 4; Chicago, 6, week.

LOTTA: Philadelphia, Sept. 9, four weeks; Boston, Nov. 6.

LINGARDS: Resting.

MARGARET MATHER: Minneapolis, 30, week; Stillwater, Nov. 6, 7; Madison, 8, 9; Lacrosse, 10, 11; Milwaukee, 13, 14, 15; Detroit, 16, 17, 18; Cleveland, 20, week; Pittsburg, 27, week.

MY PARTNER COMB. (Brown and Lennox): New Orleans, 29, week.

MAGGIE MITCHELL: New York City, 30.

MARY ANDERSON: Springfield, Ill., Nov. 2; Lafayette, Ind., 3; Ft. Wayne, 4; Louisville, 6, week; Cincinnati, 13, week.

MCKEE RANKIN: St. Louis, 30, week; Cincinnati, Nov. 6, week; open week; Chicago, 20, two weeks.

MILTON NOBLES: Central City, Col., Nov. 1, 2; Greeley, 4; Laramie, 6, 7; Cheyenne, 8, 9; Ft. Collins, 10; Boulder, 11; Denver, 13, week.

MAUDE GRANGER: Montreal, 30, week.

MESTAYER'S TOURISTS: Cincinnati, 29, week; New York City, Nov. 6, week; Fall River, Mass., 13; Taunton, 14; New Bedford, 15; Providence, 16, 17, 18.

MINNIE MADDERN: Newark, O., Nov. 2; Wheeling, W. Va., 3; Cumberland, Md., 4; Baltimore, 6; Columbia, Pa., 13; Harrisburg, 14; Williamsport, 15; Danville, 16; Allentown, 17; Reading, 18; Lebanon, 20; Wilmington, Del., 21; Bethlehem, 22; Scranton, 23.

MRS. LANGTRY: New York City, Nov. 6, four weeks; Boston, Dec. 4, two weeks.
MARION ELMORE (China): Nashville, Nov. 2, 3, 4; Columbus, 6, 7; Huntsville, Ala., 8; Memphis, 9, 10, 11; Marshall, Tex., 13; Palestine, 14; Galveston, 15, 16; Houston, 17, 18; New Orleans, 20, week.
MITCHELL'S PLEASURE PARTY: Boston, Nov. 6, week.
METEORS: Harlem, 30, week; New York City, Nov. 6, week; Brooklyn, 13, week; Philadelphia, 20, week.
MANCHESTER AND JENNINGS CO.: Buffalo, 30, week; Toronto, 6, 7, 8; Hamilton, 9; Brantford, 10; Rochester, N. Y., 11; Albany, 13, week; Providence, R. I., 20, week.
MAY WHEELER: Ft. Scott, Kas., Nov. 2, 3 4; Springfield, Mo., 6, week; Pierce City, 13, 14; Carthage, 15, 16, 17, 18; Joplin, 20, week.
M. B. CURTIS (Sam'l of Posen): Williamsburg, 30, week; Philadelphia, Nov. 6, week; Baltimore, 13, week.
MCCAULL'S OPERA CO.: Philadelphia, this week.
MCINTYRE AND HEATH CO.: Baltimore, 30, week.
MADISON SQUARE (Esmeralda; C. A. Schroeder, mgr.): Waverly, N. Y., 2; Penn Yan, 3; Watkins, 4; Corning, 6; Bath, 7; Wellsville, 8; Dunkirk, 9; Painesville, O., 10; Ashtabula, 11.
MADISON SQUARE (Professor; W. H. Bishop, mgr.): Seneca Falls N. Y., Nov. 2; Waterloo, 3; Geneva 4; Lockport, 6; Brockport, 7; Medina, 8; Albion, 9; St. Catherines, Ont., 10; Batavia, N. Y., 11.
MADISON SQUARE (Esmeralda; C. A. Haslam, mgr.): Elgin, Ill., Nov. 2; Rockford, 3; Dixon, 4; Sterling, 6; Clinton, Ia., 7; Rock Island, Ill., 8; Davenport, Ia., 9; Muscatine, 10; Burlington, 11.
MADISON SQUARE (Hazel Kirke; E. M. Roberts, mgr.): Chicago, 30, week; Detroit, 6, 7, 8; Toronto, Ont., 9, 10; Hamilton, 11.
MADISON SQUARE (Esmeralda; H. Rockwood, mgr.): Providence, R. I., Nov. 2, 3, 4; Springfield, Mass., 6; Holyoke, 7; Hartford, Ct., 8; New Haven, 9; Waterbury, 10; Bridgeport, 11.
MADISON SQUARE (Hazel Kirke; F. L. Bixby, mgr.): Portland, Me., Nov. 2, 3; Rockland, 4; Belfast, 6; Bangor, 7; Augusta, 8; Bath, 9; Lewiston, 10; Haverhill, Mass., 11.
MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Williamsport, Pa., Nov. 2; Lock Haven, 3; Renova, 4. Warren, 6; Franklin, 7; Greenville, 8; Sharon, 9; Connellsville, 10; East Liverpool, O., 11.
MADISON SQUARE CO. (Professor; C. McGeachy, mgr.): Charleston, S.C., Nov. 3, 4; Savannah, Ga., 6, 7; Augusta, 8; Macon, 9; Atlanta, 10, 11.
MADISON SQUARE CO. (Hazel Kirke and Esmeralda; J. H. Hart, mgr.): Chattanooga, Tenn., Nov. 2, 3; Huntsville, Ala., 4; Fayetteville, Tenn., 6; Shelbyville, 7; Murfreesboro, 8; Lebanon, 9; Gallatin, 10; Bowling Green, Ky., 11.
MODJESKA: Brooklyn, 30, week; Troy, N. Y., Nov. 6, 7, 8; Albany, 9, 10, 11; Philadelphia, 13, two weeks.
NEIL BURGESS (Josiah Allen's Wife): Haverhill, Mass., Nov. 2; Portsmouth, N. H., 3; Manchester, 4; Lawrence, Mass., 6; Newburyport, 7; Salem, 8; Taunton, 9; New Bedford, 10; Newport, 11; Brooklyn, 13, week.
ONLY A FARMER'S DAUGHTER (Helen Blythe): Emporia, Kas., 2, 3; Junction City, 4; Denver, 6, week; Leadville, 13, 14, 15; Pueblo, 16, 17; Colorado Springs, 18; Georgetown, 20, 21; Boulder, 22; Ft. Collins, 23; Cheyenne, 24, 25.
ONLY A FARMER'S DAUGHTER (Agnes Herndon): Adrian, Nov. 1, 2; Toledo, O., 3, 4; East Saginaw, Mich., 6; Bay City, 7; Port Huron, 8; Detroit, 9, 10, 11; Lansing, 13; Jackson, 14; Muskegon, 15; Grand Haven, 16; Grand Rapids, 17, 18, Kalamazoo, 20; Marshall, 21; Battle Creek, 22; Elkhart, Ind., 23; Coldwater, Mich., 24; Defiance, O., 25.
OLIVER DOUD BYRON: Newport, R. I., Nov., 2; Norwich, Ct., 3; Willimantic, 4; New Britain, 6; Hartford, 7; Meriden, 8; Waterbury, 9; Bridgeport, 10; New Haven, 11; New York, 13, week.
PAT ROONEY CO.: Detroit, Nov. 6, 7; Jackson, 8; Battle Creek, 9; Lansing, 10; Flint, 11; Port Huron, 13; Bay City, 14, East Saginaw, 15; Grand Rapids, 16, 17; Muskegon, 18; Chicago, 20, week.
RICK'S SURPRISE PARTY: Pittsburg, 30, week; Cleveland, Nov. 6, week.
RHEA: Glens Falls, N. Y., Nov. 2; Rutland, Vt., 3; Burlington, Vt., 4; Montreal, 6, week; Toronto, 13, week.
ROBSON AND CRANE: Dubuque, Ia., Nov. 2; Rock Island, Ill., 3; Quincy, 4; St. Louis, 6, week; Pittsburg, 13, week.
ROLAND REED (Cheek): Philadelphia, 30, week; Wilkesbarre, Pa., Nov. 6.
ROGERS' SWEETHEART (Minnie Palmer): Troy, N. Y., Nov. 2, 3, 4; Harlem, 6; Cleveland, 13.
ROMANY RYE: N. Y. City, Sept. 16, ten weeks.
ROSE EYTINGE: Pueblo, Col., Nov. 1, 2, Leadville, 3, 4, 6; Wichita, Kas., 8; Emporia, 9; Lincoln, Neb., 10; Topeka, Kas., 11; Council Bluffs, Ia., 13; Des Moines, 14, 15.
RICE AND HOOLEY'S MINSTRELS: Logansport, Ind., Nov. 2; Ft. Wayne, 3.
ROBERT MCWADE: Washington C. H., O., Nov. 2; Xenia, 3; Richmond, Ind., 4; open date; Sidney, O., 6; Dayton, 8; open dates; Urbana, 11.
SALVINI: New York City, Oct. 26.
STEVENS' JOLLY BACHELORS: Quincy, Ill., 8, 9.
STRAKOSCH OPERA CO.: Lafayette, Ind., Nov. 2; Terre Haute, 3; Evansville, 4.
SALSBURY'S TROUBADOURS: Columbus, Ga., 2; Eufaula, Ala., 3; Macon, Ga., 4; Augusta, 6, 7; Charleston, S. C., 10; Wilmington, N. C., 11; Goldsboro, 12.
SQUARE MAN (Ben Maginley): Mankato, Minn., Nov. 2; St. Peter's, 3; Stillwater, 4; St. Paul, 6, 7, 8; Minneapolis, 9, 10, 11.
SOL SMITH RUSSELL: San Antonio, 2, 3, 4; Galveston, 5, 6, 7, 8; Houston, 9, 10, 11; New Orleans, 12, week.
SHANNON'S MONEY BAGS CO.: Rome, G., Nov. 2; Atlanta, 3, 4, Griffin, 6; Macon, 7, 8; Columbus, 9, 10; Milledgeville, 11; Savannah, 13, 14; Charleston, 15, 16, 17, 18.
TAKEN FROM LIFE CO.: Cincinnati, 23, two weeks; Pittsburg, Nov. 6, week; Baltimore, 13 week.
THALIA THEATRE CO. (Merry War): St. Louis, 30, week; Cincinnati, Nov. 6, week.
TONY DENIER'S H. D. CO.: Louisville, 30, week.
T. W. KEENE: Memphis, 30, week; Jackson, Miss., Nov. 6.
UNION SQUARE CO. (John Jack and Annie Firmin): Montpelier, Vt., Nov. 1, 2; Bellows Falls, 3; Claremont, 4.
WALLACE-VILLA COMB.: Hope, Ind., Nov. 2; Edinburgh, 3; Franklin, 4; Martinsville, 6; Bloomington, 7, 8; Greencastle, 9; Brazil, 10, 11; Terre Haute, 13; Marshall, Ill., 14; Harrison, 15.
WILLIAM STAFFORD: Dunkirk, N. Y., Nov. 2; Jamestown, 3; Meadville, 4; Mercer, 6; Meadville, 7; Newcastle, 8; Youngstown, O., 9, 10; Akron, 11.
WHITELEY'S HIDDEN HAND CO.: Keokuk, Ia., Nov. 4; Fort Madison, 6; Burlington, 7; Mt. Pleasant, 8; Salem, 9.
WHITELEY'S DRAMATIC CO.: Bloomington, Ill., 30, week; Ottawa, Nov. 6 week; Joliet, 13, week; Braidwood, 20, 21, 22; Lockport, 23; Milwaukee, 24, 25, 26; Racine, 27, 28 29 30.
WILLIE EDOUIN'S SPARKS: Cleveland, 30, week; Philadelphia, Nov. 6, week.
WALDRON'S M'LISS COMB.: Findlay, O., Nov. 2; Fostoria, 3; Fremont, 4, 5, Tiffin, 6; Defiance, 7; Adrian, Mich., 8; open date; Hillsdale, 10; Albion, 11; Mason, 13; Flint, 14; Lansing, 15; Ionia, 16; Greenville; 17; Big Rapids, 18.
WILBUR OPERA CO.: Auburn, Nov. 2; Oswego, 3; Utica, 4; Syracuse, 6, 7; Schenectady, 8; Amsterdam, 9; Troy, 10, 11; Baltimore, 13, week; Washington, 20, week.
WYNDHAM COMEDY CO.: New York City, 30, three weeks.

CIRCUSES.

BARRETT'S: Dawson, Nov. 2; Montezuma, 3; Butler, 4; Forsyth, 6; Thomaston, 7; Barnesville, 8; Carrollton, 9; Noonan, 10.
BATCHELLER AND DORIS': Houston, Nov. 6; Beaumont, 7; Orange, 8; Lake Charles, La., 9; Vermillionville, 10; Alexandria, 11.
SELLS BROTHERS': Aiken, S. C., Nov. 2; Blackville, 4; Columbia, 6.

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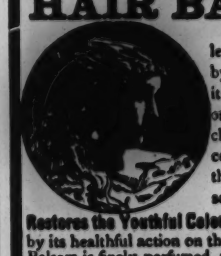

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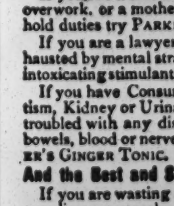

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PERSONAL MENTION.

..Gen. Rush C. Hawkins and wife have returned from abroad.

..Lady Duffus Hardy and her daughter pass the Winter with Mrs. Frank Leslie, 13 West Fiftieth street.

..Mr. and Mrs. B. Taylor and family have returned from Rye to 115 East Fifty-fourth street.

..Mr. and Mrs. George R. Blanchard have returned from Elberon to their residence on Fifth avenue.

..Gen Furlong is passing the Winter at the Fifth Avenue Hotel.

..Miss Laura Little, 14 East Forty seventh street, is home Sunday evenings.

..Carl Schurz and Kate Field were at the Liederkranz Fair last week.

..Gen. Horace Porter, Richmond Talbot, Henry Taylor, Victor Newcomb and Mrs. Winthrop still occupy their cottages at Elberon.

..Judge G. P. Hawes and family have returned to West Forty-fourth street.

..Mr. Ogden Goelet is yachting off Newport.

..Mr. Edgerton Winthrop has returned from Newport.

..Mrs. Louise F. Del Calvo, 31 West Forty-ninth street, is just home from Europe.

..Mr. and Mrs. Theo. Connolly, 30 East Thirty fifth street, passed the Summer at Homburg.

..Mr. and Mrs. C. Vanderbilt Cross are back from Europe.

..Col. F. P. May, 258 Fifth avenue, is home from Europe.

..Mr. Loubat, of the Union Club, has returned to town and will soon begin to stir up the club scandal.

..A number of society men of this city have formed the Young Men's Reform Club. Samuel Colgate is President, W. Earl Dodge, Treasurer, and Poultney Bigelow, Secretary.

..Papa having at last consented, it is now announced that Mr. E. E. Saltus is really engaged to Miss Helen Read.

..It is thought that Mrs. William Barclay Parsons will not run a dancing class this year.

..Friday week, Mr. Edward King, assisted by his daughter Isabella, gave a dinner to sixteen guests.

..Thursday week, at Pinard's, Mr. Robert Sedgewick gave a whist party to the Whist Club.

..Mr. Clement A. Auffmordt and Mr. William Auffmordt and family sailed for Europe Wednesday week.

..Admiral Boggs, U. S. N., and Mrs. George E. Waring, Jr., have sailed for Europe.

..Mrs. Howard Crosby and daughter, 116 East Nineteenth street, are home from Europe.

..Mr. and Mrs. J. Frederick Kernochan, 12 East Twenty-sixth street, have returned from abroad.

..Mrs. A. E. Tucker, sister of Commodore Baldwin, is at 3 East Thirty third street for the Winter.

..James A. Garland, Esq., has returned to town from Elberon.

..Mr. William H. Vanderbilt, Mr. Augustus Schell and Mr. H. B. Ledyard are in Nebraska.

..The Lotos Club gave its first dinner of the season last Saturday evening, with some 150 gentlemen at the table, including Mr. Whitelaw Reid, the President, recently home from California, Mr. Charles Wyndham, the actor, Lester Wallack, Oscar Wilde, Bronson Howard, John T. Raymond, Col. Richard Lathers, Gen. Rush C. Hawkins, Richard O'Gorman, Dr. M. A. Pallin, Col. Thomas W. Knox, Dr. A. E. Macdonald, Gen. Horace Porter and many others. Speeches of a very interesting nature were made by Messrs. Howard, Wallack, Wyndham, Wilde, Hawkins, Lathers, Porter and others.

To Managers:

The Harmon Opera House, Corry, Pa., will close for the season on Nov. 1, the building being used for manufacturing purposes. All dates cancelled. Contracts may be transferred to Wright's Opera House (seating from 900 to 1,200) A. McFarland, manager. For sharing terms apply to Henry Millard.—Com.

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Have just closed season with Alexander Caufman.

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J. K. Emmet

TO

JOHN RICKABY

AND THE

PROFESSION IN GENERAL.

AS MR. RICKABY ANNOUNCED THAT his attraction played to the largest receipts ever known in St. Louis, and mentioned my name as an opposition, with the intention of leading the opposition to believe that he had excelled my receipts, and putting a feather in his cap, I saw fit to denounce his statement as false, by making a TRUE statement with HONEST figures.

Mr. Rickaby has asked why I did not mention the name of his star in my advertisement Now, let me ask Mr. Rickaby WHY he did not rely on the name of his star as sufficiently strong to fill the theatre without the charitable assistance of the police force?

Mr. Rickaby and his star felt their insignificance and FEAR of Our Fritz, or they would not have asked protection and assistance of the police force, who walked from door to door begging the citizens to buy a ticket, in order to keep Our Fritz from swamping and burying them alive.

No one is better pleased to learn of any star's success than I am—providing that star does not attempt to steal away my honest record by false statements—nor will I permit Mr. Rickaby's scheming attempt to lower my record by any of his false statements.

As Mr. Rickaby ignored the drawing capacity of his star, by asking assistance of the police force to fill his theatre, he must not expect me to extend any more courtesy to his star than he did himself. I never recognized his star as an opposition, nor would any star fall to the position of

A CHEAP-JOHN GIFT ENTERPRISE.

I mentioned in my former card the charitable assistance of the combined Police Force (only) who walked from door to door, begging the citizen to buy a ticket for the Police Relief Fund (not Mr. Rickaby's attraction). Because I considered them (as Mr. Rickaby did) the strongest attraction I could play against, and I feel a pride in knowing that I averaged over $200 more at each and every performance than the Police Force scheme could draw. Mr. Rickaby extended no courtesy to me when he announced that his attraction played to the largest receipts ever known in St. Louis, when he knew that I was averaging more money than the People's Theatre can hold.

Mr. Rickaby has clipped a notice from a St. Louis correspondent, which he reprints, in order to throw a doubt upon my record of $17 393.50 in two weeks. The record is an honest one, and can be found at the office of the Olympic Theatre. But let any one refer to the honest record of the money that was actually in the People's Theatre during eleven performances of Mr. Rickaby's Police Force scheme, and they will find it a few thousand dollars less than $14,000.

Mr. Rickaby has seen fit to wage war. He shall have it, but it must be an honest declaration, or I withdraw.

As a drawing card FRITZ EMMET has held the palm for years, AND HOLDS IT STILL, and no star or manager by FALSE figures and FALSE statements, or even the scheming attempt of a

Cheap-John Gift Enterprise,

can wipe out the record.

Mr. Emmet played to more money at each and every performance ever known in a St. Louis Theatre, which the following figures will prove:

$10,006

in seven performances at the Grand Opera House last season, and the following unequalled receipts in eleven performances at the Olympic Theatre this season,

$14,478.50, which is $8,000

more than Mr. Rickaby's star actually drew on his own merits as an attraction, after deducting the $8,000 worth of tickets which the Police Force sold, and nearly

$2,000

more than Mr. Rickaby's attraction actually received at the doors, even aided by the combined Police Force to fill the theatre, by giving them one-half of what they sold. Mr EMMET'S average was over $1,300 each performance. The average of the money actually taken at the doors during the eleven performances of Mr. Rickaby's attraction, was about $1,100. Mr. Emmet's share for eleven performances was

$9,432.02, which is $4,000

more than Mr Rickaby's attraction received for their share after deducting the Police Force share, the manager's share, and the balance of tickets (which the Police Force sold) was taken in on the following week on another attraction's nights. Now read another of Mr. Rickaby's queer announcements, in which he says that he played to $19,000 in the same two weeks that Mr. Emmet played in St. Louis He would falsely lead people to believe (in order to show greater figures than Mr Emmet honestly played to in St. Louis, namely $17,393 50) that he played two weeks in St. Louis to $19 000. Why don't he make an honest and true statement, and announce the fact that he played eleven performances only in St. Louis and then departed for Cincinnati, where he played the second week of Mr. Emmet's second week in St. Louis. Now we will follow Mr. Rickaby to Cincinnati and find out what he did there.

Mr. Rickaby claims to have drawn $19,000 in in two weeks, eleven performances of which were played in St. Louis, and eight or nine performances of which were played in Cincinnati Now deduct the $14 000 he claims to have drawn in St. Louis from the $19,000 and we find his receipts for eight or nine performances in Cincinnati were $5,000 only.

Now compare Mr. Emmet's receipts for the same cities. In eleven performances in St. Louis Mr. Emmet played to $14,478.50. In seven performances in Cincinnati Mr. Emmet played to $8,389 25. Total for the same weeks played in St. Louis and Cincinnati of $22,867.75 which is $11,867.75 more than Mr. Rickaby's attraction actually drew on its own merits as an attraction, after deducting the $8,000 worth of tickets the Police Force sold, and $3,867.75 more in eighteen performances in the same cities than Mr. Rickaby's attraction actually drew in nineteen performances even aided by the combined Police Force to fill the theatre in St. Louis.

Mr. John Rickaby was conceited enough to think his managerial dodge, the CHEAP-JOHN ENTERPRISE, was going to sweep the earth. But he found "Our Fritz," that has swept around the globe so successfully in past years, has appeared in the present year of 1882 and 1883 with double its former magnitude, striking terror to the souls of falsifiers who attempt to steal away the honest record of

Fritz Among the Gypsies.

There are no "white lies" or black lies in the receipts as advertised by Mr Emmet, and if Mr. Rickaby and his lunch counter correspondent of St. Louis doubts it, Mr. Emmet hereby offers

$1,000 REWARD

To any person who can prove the following receipts to be other wise than an honest record of the receipts actually taken at the box offices of the following theatres:

$17,393.50,

In two weeks, at the Olympic Theatre, St Louis.

$8,389.25,

In seven performances at the Grand Opera House, Cincinnati, which is substantiated by the following:

CINCINNATI, October 21, 1882.

MY DEAR EMMET—Allow me to congratulate you upon the enormous success of your engagement this week. And if financial result is any criterion, you must have just exactly what the people want, for your receipts have exceeded those of any engagement ever played at the Grand Opera House by nearly two thousand dollars. Come again. Yours truly, R. E. J. MILES.

$9,222.75

in 7 performances at HOOLEY'S THEATRE, CHICAGO, Ill.

$6,579.50

in 7 performances at MACAULEY'S THEATRE, LOUISVILLE, Ky., and balance of week at DICKSON'S THEATRE, INDIANAPOLIS, Ind., making a total of

$41,585.00

in FIVE WEEKS of 36 performances.

Mr. EMMET'S share for the above five weeks was

$27,030.25.

All of the above unequalled receipts were accomplished by MR. EMMET, who, a lunch-counter correspondent claims, has an "unmusical voice," while Mr. Rickaby's Silver-voiced Tenor had to go begging with the Police Force in order to get a full house. Mr. Rickaby's scheme of giving the Police one-half of what tickets they sell to fill the theatres will answer for his attraction. But it should be placed upon the catalogue as a CHEAP JOHN GIFT ENTERPRISE.

Yours, etc.,

J. K. EMMET.

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It has no Big Dogs, Little Ponies, or Trick Mules. It has no Brass Band. It makes no Street Parade. In fact it makes no "parade" of any kind, but quietly presents its elegant play in a matchless manner. It is universally conceded to be a PERFECTLY PURE PLAY, presented by one of the STRONGEST COMEDY COMPANIES on the road, of which every member is an artist.

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MANAGERS AND HALL OWNERS are hereby WARNED against becoming the victims of unscrupulous and irresponsible parties seeking to profit from our deserved popularity and prosperity by imitating our style of title, advertising, etc.

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Has but one authorized management, as below. A few dates open late in season. Managers desiring to negotiate please address immediately,

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COMEDY CO.

TO THE MANAGERS OF THEATRES, AND MEMBERS OF MY COMPANY, AND THOSE WHOM IT MAY CONCERN:

With regard to the cancelling of dates and non-fulfilment of my engagements, I wish to inform you that owing to various and unforeseen circumstances (some of which, doubtless, you are cognizant of), and over which I had no control, or anticipation, I was reluctantly compelled to abandon my proposed tour, of which intention I wrote Mr. R. E. Stevens—although certainly a late notice—about September 7. A day or two afterwards I had the additional misfortune to meet with a severe accident, which totally disabled me for some time, delayed my arrival in London, and prevented my attending to any business and from the effects of which it will be months yet before I recover. I deeply regret all inconveniencies and loss that I may, most unwillingly, have caused you, and hope that on taking into account the various facts you will at once acquit me of any unfairness or dishonorable conduct in the matter.

I remain yours sincerely,

ERIC BAYLEY.

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A Glorious Hit!

Crowded Houses!

AMERICA'S GREATEST COMIC GENIUS.

GUS WILLIAMS,

AS

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Address JOHN RICKABY, Manager.

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